

# THE ATHENÆUM

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## CONTENTS.

SIR HARRY JOHNSTON ON THE UGANDA PROTECTORATE	PAGE 81
THE VARIETIES OF RELIGIOUS EXPERIENCE	82
THE HOUSE OF PERCY	83
EARLY HISTORY OF THE FRENCH IN NORTH AMERICA	84
THE HOLYHEAD ROAD	86
NEW NOVELS (The Conqueror; The Eveshams; The Searchers; The Late Returning; My Lady Peggy goes to Town; The Diamond of Evil; Prophet Peter; Scud)	87-88
ANTHROPOLOGY AND FOLK-LORE	88
AFRICAN PHILOLOGY	90
RECENT VERSE	91
PALESTINE AND THE JEWS	92
OUR LIBRARY TABLE (Papers from the 'Saturday Review'; History of Trinity Hall; From the Fleet in the Fifties; The College Student in the United States; an Anthology)	92-93
LIST OF NEW BOOKS	93
THE DISBANDING OF THE CROMWELLIAN ARMY; THE FIREFLY IN ITALY; A QUESTION OF FACTS; ROBERT CROMWELL; THE "HOUSE OF EARTH"; THE LIVRE D'HEURES OF THE DUKE OF CLARENCE'S MOTHER-IN-LAW; THE MARRIAGE AND BURIAL CEREMONIES OF THE OLD PERSIANS; SALES	94-96
LITERARY GOSSIP	96
SCIENCE—NATURAL HISTORY; ANTHROPOLOGICAL NOTES; GOSSIP	97-98
FINE ARTS—ART HISTORY AND BIOGRAPHY; GREEK COINS; MISS WILLIAMS'S COPIES OF VELASQUEZ; OXFORD TOPOGRAPHY; SALES; GOSSIP	99-101
MUSIC—'LA PRINCESSE OSRA'; STUDIES IN MUSIC; GOSSIP; PERFORMANCES NEXT WEEK	102-103
DRAMA—'LA VEINE'; TWO PLAYS; GOSSIP	103-104

## LITERATURE

*The Uganda Protectorate.* By Sir Harry Johnston, G.C.M.G., K.C.B. 2 vols. (Hutchinson & Co.)

TWENTY years ago the astute schoolboy, when given his choice of a sketch map to fill in, invariably chose Africa. He had but to write down Cairo, Cape Town, Victoria Nyanza, and half a dozen other names, and the rest he might call Sahara. It is a different matter now. In every quarter of the great continent explorers, sportsmen, missionaries, traders, and administrators have been busy. In East Africa the explorations of Burton and Speke were succeeded by the surveys of Stanley and Thomson and the exploits of Capt. Lugard. When the East Africa Company gave notice of withdrawal a British Protectorate was proclaimed over Uganda, and in 1899 Sir Harry Johnston started as Special Commissioner to set in order the administration of the Protectorate. The changes, indeed, which he did introduce were neither radical nor far-reaching, and, in our opinion, were conceived in that spirit of petty economy which is apt to appeal to the Foreign Office rather than that of a wiser generosity. On his return he has provided, in two splendidly illustrated volumes, an account of the flora and fauna, the history and prospects of this new land. His studies in colour of animal life are of extraordinary merit; the coloured landscapes strike us as hard and less successful.

A country opened so rapidly to Western civilization teems with interest and offers many a problem. Uganda to the average traveller suggests the place where the best shooting in the world is to be had, where even

"the railway has come to the fore as a means of game preservation, so that from the windows of his carriage the traveller may see positive zoological gardens let loose. Rhinoceroses,

sometimes even elephants, zebras, gnus, hartebeests, gazelles, reedbuck, waterbuck, oribi, and ostriches can be noted as the train whizzes over the Altri Plains, up the Rift Valley, and over the green downs of Njoro."

To those, again, who are concerned with religious propaganda this country is of special interest. They will remember how Sir Henry Stanley spoke with Mutesa and decided to send his famous and fateful telegram to the *Daily Telegraph*, a telegram forwarded after many strange vicissitudes by Gordon from Khartum. Anglican and afterwards Roman missionaries poured into the country, and, thanks in part to the feudal character of society, and in part to the preparatory influence of its legendary lore, Uganda was christianized. The seed sown has borne marvellous fruit.

To the zoologist the discovery and classification of the okapi (*Okapia johnstoni*) by Sir Harry Johnston have provided one of the most startling of recent surprises. The skin and skull of this new quadruped, which the author obtained from Mr. Karl Eriksson, a Swedish officer in the service of the Congo Free State, have been set up for the British Museum by Mr. Rowland Ward. Whatever its exact shape in the flesh may prove to be, its particular importance is due to its size. It had been thought that all the quadrupeds were known, and that only in New Guinea was there any chance of a new zoological discovery, and there, the fauna being similar to the Australian, a new snake or bird, rather than a new quadruped, is to be expected. The last find of this sort, it will be remembered, was that of the wild horse in Tartary—a find which was at first received with scepticism, for it was thought to be only our old friend the horse, which has been domesticated throughout the period of history, run wild, but it was proved before the Zoological Society to be a real new (or old) species. "Ex Africa semper aliquid novi." Now that Africa has produced the okapi we need not give up all hope of some other new beast or bird. Perhaps some day that serpent which nearly capsized Sir Clement Hill on the Nyanza may be brought to land and justify the persistent tradition of the natives that a monster inhabits the waters of the great inland sea.

On these and all other matters our author has written in elaborate detail, and he has relieved the Blue-book aspect of his work by admirable pictures from his camera or brush. But just as truisms are not always true, so Blue-books are not always trustworthy. In the hands of a writer so gifted with an appreciation of the picturesque as Sir Harry Johnston's paintings prove him to be, facts occasionally tend to become somewhat distorted and to justify the reputation which travellers have earned by their tales. Thus, in describing the changes which are taking place in the Eastern Province, he remarks:—

"The Kavirondo, alas! are wearing trousers and 'sweaters'; the sacred Ibises have left Kisumu, for its swamps are drained. Piers and wharves, hotels and residences in corrugated iron are springing up in Port Florence, destined no doubt to be a great emporium of trade on the Victoria Nyanza. The dirty brown waters of Kavirondo Bay are now daily navigated by sailing boats and steamers."

Now there is very little virtue in the

wearing of clothes, as those who are acquainted with Westermarck's researches or with the results of missionary enterprise among the Esquimaux are aware, but, for good or evil, the sober fact at the present day is that among the Kavirondo only a very few chiefs and railway employes are wearing trousers and sweaters. Piers and wharves at Port Florence may be springing up, but they have not sprung; and as to hotels, the word is a picturesque description of mud huts. Here, as also when the author speaks of the daily navigation of the gulf of the great lake, he seems to be foreshadowing the future, though, in his enthusiasm, he thinks he is describing the present. Another example of the same tendency to exaggerate is to be found in a passage where he speaks of the suburbs of Mengo, the capital of the kingdom of Uganda, extending almost as far from the centre as the suburbs of London. By the way, we do not understand why Sir Harry Johnston wishes to call this place Mengo. That is, indeed, the name of the king's quarter in this town of Seven Hills. But the capital is now known to all Europeans, officials and traders alike, as Kampala, after the name of the hill which was first fortified by Capt. Lugard, and on which the Government offices now are. "It has been sometimes known in times past as Rubaga, from the name of one suburb, and Kampala from the name of another," says Sir Harry. No one reading this sentence would imagine that for many years Kampala has been the accepted name of the place. A Uganda official, for instance, when asked by a resident at Mombasa where he was going to be stationed, if he replied Rubaga would, in all probability, not be understood; if he said Mengo, he would convey very little; whereas, to any but the latest arrival, Kampala would be a familiar name.

With reference to the establishment of an administrative centre, some Simla of British East Africa, the author's suggestion of a capital to be founded at some suitable spot on the railway on the Nandi Plateau seems to be a good idea in itself, but somewhat premature. Our knowledge of this side of the country is too recent and partial to ensure the best site being chosen. Places which in a dry season seem ideal become swamps in a very wet year. Probably it would be better to wait for some time until the lines on which the country is going to be developed are more clearly seen. A preference shown by European colonists for any particular district, or the discovery of precious metals in any given locality, may alter the centre of gravity of the whole territory. At present the position and importance of Mombasa, as virtually the only port of entry for both Protectorates, are such that inconvenience would certainly be caused by transferring the centre of the East African Protectorate administration from that place. It will be time enough to fix on a site for the new capital when the Nile route has been further opened and the tendencies of trade and colonization can be more definitely predicted. For in more than one instance expense and inconvenience which might easily have been avoided have been caused by a hasty and ill-considered erection of station buildings at unsuitable places.

The chapters in which Sir Harry Johnston discusses this and other matters of practical importance show clearly enough that as Special Commissioner he was fully alive to the needs and capacities of the country. But every naturalist will rejoice that the claims of the Uganda administration did not prevent him from pursuing his anthropological and zoological investigations in the Congo forest. To those investigations we owe not only the discovery of the okapi, but also the extremely interesting and valuable chapter on what he terms the pygmy-prognathous type of negroes to be met with in the forest regions and border-lands of the Uganda Protectorate, and on the little pygmies of the Congo forest, negroid dwarfs, who, with their baboon-like attitudes, impish ways, quick gratitude, and unseen, spiteful vengeance, remind the author irresistibly of the elves and gnomes and sprites in our nursery stories. This chapter is abundantly illustrated with excellent photographs, which add greatly to the value of a genuine contribution to anthropological study.

Returning to the Protectorate, we find Sir Harry's account of the Masai less exhaustive. He does not note, for instance, that they are largely employed in domestic service in Nairobi, and make very satisfactory "boys," a fact which is surely noteworthy in the history of that warrior tribe. We are surprised, too, that he makes so little mention of the power of Lenana, a remarkable and intelligent man, well disposed towards Europeans. Through him, indeed, all negotiations between the latter and the E.A.P. Masai are carried on. His power is largely maintained by a kind of secret service. In speaking of the immorality of the Masai women, again, which is leading to the extinction of the race, no mention is made of the fact that it is encouraged by their husbands on account of the money they receive for their traffic with Swahilis and Indian traders and coolies in the Nairobi Bazar.

But it is easy to pick a hole or two in a work which covers a vast and varied field. It is a more grateful office to acknowledge the energy and skill with which Sir Harry Johnston has amassed and edited information. If the book seems as a whole too much a series of disjointed chapters which do not hang together on any thread of plot or plan, it must be due chiefly to the very thoroughness with which the Special Commissioner has treated the botany, zoology, anthropology, and all the otherologies of his province. In collecting his facts he appears to have been very ably seconded by his subordinates, several of whom will, we hope, sooner or later, publish the results of their studies in the ways and lore of the natives of the Uganda Protectorate. Any book, for example, from the pen of Mr. F. J. Jackson, now Deputy Commissioner of the E.A.P., would be of great value and interest.

#### *The Varieties of Religious Experience.*

Edinburgh Gifford Lectures, 1901-2. By William James, LL.D. (Longmans & Co.)

"THE Jehovist says—Oh dear, how tiresome this is! Do look at that woman's bonnet on the left." This is an extract

from the note-book of a lady of more than ordinary intelligence, who attended at Edinburgh University a course of lectures on Biblical criticism. It would be interesting to see the note-books of the ladies who appeared to grace the Edinburgh Gifford Lectures of Prof. William James. He must have amused his fair audience better than "the Jehovist" did; he must have also puzzled and perplexed them. The Gifford Lectures are so far "popular" that they are not academic. To address a vagrom audience of both sexes on the topic of Natural Religion is a difficult task, and the kind of thing which may not bore such an audience too much may also look far from masterly in print. Consequently some Gifford lecturers preach one thing and print another; but Mr. James prints what he preached, and so his work is, more or less, a work of "popular science." For example (pp. 11-19), Mr. James encounters the argument of popular science on the side opposed to his own, the side of "medical materialism" and of *Science Bits*. His reply is not devoid of merit, but it is a little "popular" in tone, and not without its own fallacy. If the writers in *Science Bits* try to discredit the value of religious experiences, on the ground that the subjects are "neuropaths," or victims of their livers, Mr. James replies, "In the natural sciences and industrial arts it never occurs to any one to try to refute opinions by showing up their author's neurotic constitution." Thus, we presume, no opponent of Mr. Marconi's views about "wireless telegraphy" would reply by saying that Mr. Marconi was neuropathic. "Opinions here are invariably tested by logic and by experiment." But how can the adversary make experiments in religious experiences and ineffable spiritual emotions? Again, the work of the inventor, even if he be neuropathic, can be tested by all competent persons, but the work of the neuropathic religious genius is work, the adversary may exclaim, in his own private neuropathy. As to the moral fruits of the spiritual experiences of men of genius, we value them as Mr. James values them; but the adversary merely murmurs: "Tantum religio potuit suadere malorum."

The method of the distinguished lecturer he himself describes thus:—

"These lectures which I am giving are..... a laborious attempt to extract from the privacies of religious experience some general facts which can be defined in formulas upon which everybody may agree."

Again:—

"The religious phenomenon, studied as an inner fact, and apart from ecclesiastical or theological complications, has shown itself to consist everywhere, and at all its stages, in the consciousness which individuals have of an intercourse between themselves and higher powers with which they feel themselves to be related."

But are these experiences real? Mr. James replies (p. 498), "As soon as we deal with private and personal phenomena as such, we deal with realities in the completest sense of the term." Now a private and personal phenomenon occurred to the Rev. Robert Bruce, of Kinnaird, in 1581. He conducted a dialogue with the devil, a "higher power," and detected the enemy in the act of lying. Mr. Bruce then con-

sulted Mr. Andrew Melville, but he does not tell us what Mr. Melville thought of the matter. In what sense does Mr. James consider this dialogue "real"? His method is to collect accounts of private experiences—for example, of conversion—and of mystical states, the "faith-state." He is thus confined mainly to Christian documents, though there are a few Buddhist and Stoic cases. Psychologically the uniformity of the experiences makes them very curious and interesting, while the book shows, we think, that, when judged by their fruits—of happiness, content, and virtue—these mental conditions bear the test very well. They are often accompanied by a total revolution in tastes, passions, or habits. Some confessors not only abandoned drink, pugilism, and tobacco, on the moment and for ever, but even felt no temptation to indulge in these pleasures. Col. Gardiner, after his celebrated conversion when waiting for a lady who did not keep tryst, never afterwards felt any temptation to gallantry. By the way, Dr. Carlyle often heard the Colonel speak of his conversion, but never of the alleged accompanying vision of a great light, a "photism." Mr. James calls the phenomenon. Certainly these sudden temperamental changes accompanying conversion are "real," but what is the value of the evidence for a real relation with "higher powers"? A lecturer to a Scottish audience might reasonably have selected a few of the many experiences narrated in Covenanted memoirs. John Gib had a photism when he burned the Bible. Mr. Welsh shone, to the gazer's eyes, in a photism, and a sense of personal relationship with "higher powers" was prevalent. What is the meaning and nature of this "union," with "something more" than ourselves, of which the personal records are so full? Mr. James advances an hypothesis, adding, "Who says 'hypothesis' renounces the ambition to be coercive in his arguments." He looks for a "mediating term" for the "something more" apprehended in religious experiences, and suggests that "the subconscious self" will serve the turn: "The subconscious self is nowadays a well-accredited psychological entity, and I believe that in it we have exactly the mediating term required." "There is actually and literally more life in our total soul than we are at any time aware of." The lecturer, if we please, will not use the term "subliminal," if reckoned offensive, "as smelling too much of psychical research or other aberrations." He will speak of "the B. region, obviously the larger part of each of us, for it is the abode of everything that is latent, and the reservoir of everything that passes unrecorded or unobserved." But science will answer that the B. region is only a store of undeveloped negatives in the convolutions of the brain. How can the development of these negatives imply "union" with "the more"? Mr. James adds that the B. region is the source of "our supra-normal cognitions, if we have any, and if we are telepathic subjects." Among the deeply religious, whose experiences Mr. James has been narrating, "the door into this region seems unusually open." But what is it that comes in at the open door? It is, apparently, "a wider

self through which saving experiences come," and a note cites Mr. Brownell:—

"The influence of the Holy Spirit, exquisitely called the Comforter, is a matter of actual experience, as solid a reality as that of electromagnetism."

Mr. James himself writes:—

"That which produces effects within another reality must be termed a reality itself, so I feel as if we had no philosophic excuse for calling the unseen or mystical world unreal."

Then he styles "this higher part of the universe by the name of God":—

"What the more characteristically divine facts are, apart from the actual inflow of energy in the faith-state, and the prayer-state, I know not. But the over-belief in which I am ready to make my personal venture is that they exist."

Mr. James goes on:—

"I can, of course, put myself into the sectarian scientist's attitude, and imagine vividly that the world of sensations and of scientific laws and objects may be all. But whenever I do this, I hear that inner monitor of which W. K. Clifford once wrote, whispering the word 'bosh!'"

Whither have we come? To a matter of personal bias! Mr. Clifford's inner monitor would have "whispered the word 'bosh'" as he read Mr. James's lectures. What the inner monitor said is not evidence; to be sure, our author is not adducing evidence, but making his personal confession. And there is the end of the matter. The "sectarian scientist" sees neurotic conditions where Mr. James sees the presence of the "something more."

It appears to us that he is impeded by the fear of introducing psychical research—meant too strong for the babes of Edinburgh. He probably holds that "supernormal" phenomena, not as yet to be accounted for by the "sectarian scientist," are matters of demonstrated fact capable of proof by external evidence. If so there is really a "something more," whatever it may be. That was Mr. Myers's line of argument, and, we think, he did not pretend to go further, and to speak of God; he was only beginning to try to understand human personality.

It is not to be supposed that Mr. James is unaware of such arguments as may be urged against his method and his conclusions. He avers that the utmost which mystics can ask of us is to admit that their experiences "establish a presumption." He admits that such mystical experiences as Mr. Bruce's dialogue with the Accuser of the Brethren come from the same regions of our nature as the nobler mysticisms. "To come from thence is no infallible credential. What comes must be sifted and tested," and "the higher mystical flights" may be "inroads from the sub-conscious life, of the cerebral activity correlative to which we as yet know nothing.... The supernaturalism [supernormalism?] to which they would persuade us may, interpreted in one way or the other, be after all the truest of insights into the meaning of this life." And Mr. James thinks that "possibility and permission of this sort are all that the religious consciousness requires to live on." The book is entertaining, unlike most Gifford Lectures, and persons who read spiritual

books for the anecdotes, like a character of George Eliot's, will find the volume much to their taste.

#### *A History of the House of Percy.* By Gerald Brennan. 2 vols. (Freemantle.)

THIS work is the second in a series of histories of our great houses, of which Sir Herbert Maxwell's 'House of Douglas' was the first. Like its predecessor, it is "edited" by Mr. W. A. Lindsay (Windsor Herald), whose introductory notice leaves us in considerable doubt as to how far he is responsible for any of the statements it contains. He has had, we read, "no opportunity of conferring with the author, with many of whose opinions and remarks" he "cannot altogether agree"; and he disclaims all responsibility "for certain references to the supposed plebeian origin of great statesmen." We have observed no reference of the kind open to question, save the statement that Cecil, whom Mr. Brennan detests, was "the son of Saxon peasants," whatever that may mean. Can it be that Windsor Herald has the fear of the Cecils before his eyes?

Mr. Brennan's own preface is somewhat apologetic, excusing "sundry discrepancies" by the fact that the whole plan of the work was changed while it was passing through the press. He failed also, we learn, to obtain access to the MSS. at Alnwick and Syon House, and was dependent therefore, for manuscript sources, on those preserved at the Public Record Office. Another result of this failure was that he has been compelled to make extensive use of De Fonblanque's 'History of the Percys,' a rather unsafe guide. As the two volumes extend to some 900 pages, one would have been glad of a summary of the salient points of the story, which either Mr. Brennan, with his spirited style, or Mr. Lindsay, who writes with dignity and grace, could, no doubt, have produced. But the former confines himself to alluding to the change in the character of the Percys after they abandoned "their native borders" for life on "city soil"; and the latter makes his brief introduction the vehicle of some *obiter dicta* on the subject of Catholics and Protestants, which historians will receive with some surprise, and to which we shall have occasion to recur.

The task of writing the history of a family, and even of a great historic house, is one which presents much difficulty. The writer must possess a sufficient knowledge of many periods and subjects, and must further be able, by the merits of his style, to carry the reader with him, for the history of a family has its *longueurs*, is at times extremely dull. Mr. Lindsay holds that these volumes "are well arranged, well written, and of great interest"; and we may say at once that a tale which is well worth the telling has lost nothing of its interest or its fire at Mr. Brennan's hands. But, as Froude has shown, the skilled narrator may be anything but an accurate historian; and Mr. Brennan, whose sympathies, though opposed to Froude's, appear to be at least as strong, can be quite as inaccurate and as careless. Strangely enough, it is on points of genealogy, heraldry, sphragistics, and peerage law that

he goes most astray, although his other errors are historically more serious. The first line of Percy was founded, as is generally known, by a follower of the Norman Duke, who received at his hands a great fief in Yorkshire and Lincolnshire, but not, as Mr. Brennan adds, in Essex. While rejecting the absurd pedigree which derived this Percy from Mainfred, a contemporary of Rollo, the author actually believes that the Norman lord of Percy was "Count of Caux and Poitiers" (!), and treats it as a "fact" that the Duke's follower "married a Saxon lady, called by the chronicles 'Emma de Porte,' probably because she inherited Semer, near Scarborough, then a notable seaport." She was, on the contrary, a daughter of Hugh de Port, a Norman baron in Hampshire. His son, again, did not make "a powerful and illustrious alliance," for his wife was not the "granddaughter of Count Baldwin of Flanders"; and the fourth of the line did not acquire the great Petworth estate in Sussex, which was first acquired by the founder of the second line of Percy, as, indeed, we read a few pages further on; and this founder, Joscelin of Louvain, although here exalted as "indubitably" descended from Charlemagne, was of doubtfully legitimate birth. The old exploded story that when he married the Percy heiress he insisted on retaining his paternal arms, which became those of the Northumbrian house, is of course here repeated; and, while on heraldry, we may mention, without unnecessary comment, that, according to Mr. Brennan, "the ancient arms of Percy—Azure, five fusils in fesse or—lost none of their prestige while" the Percy who died in 1120 "bore them upon his shield." The "friar" who figures on the next page as a "forest priest" in Yorkshire involves no worse anachronism.

It was not till 1309 that Alnwick came to the Percys, and then only by purchase. With its acquisition they entered into the fulness of their power. The first (died 1314) and second (died 1352) Percys of Alnwick were great fighting men. The illustration of the former, from his seal, charging sword in hand, is followed by one which purports to represent the second lord, but which is obviously taken from a seal of the middle of the twelfth century, and is not even, we think, that of a Percy at all. Surely it might have been possible to secure some expert revision which would have at least averted such a blunder as this, the persistent repetition of "Ingelgram," and the insertion of a "de" before such names as Basset, Briwere, or Tesson. The story of the Percys is a stirring tale from the days of the second lord; it is illumined by the names of Nevill's Cross, Otterbourne, Nesbitt Moor, Homildown Hill, and Shrewsbury. In the meanwhile a freak of fortune had brought them the Egremont inheritance by bequest. Forfeited in 1408 and again in 1461, the honours of the great Northern house were twice restored to its heirs, but lost again by the share of Sir Thomas in the luckless "Pilgrimage of Grace." The earldom was created anew for his son in 1557, and Alnwick once more recovered, but the leading part taken by the earl in the great Northern Rising led to his downfall and death.

We feel it a duty to protest against the treatment of this episode by Mr. Brennan

and his editor. And we do so in the interest of historic truth. The story is told at great length, and Mr. Lindsay makes a special point of it, observing that

"the Percy history indicates how far worse and inexcusable was the Catholic persecution under Elizabeth and James than was that of Protestants by Queen Mary. The author is not personally known to me. I assume that his sympathies are Catholic. But after every effort to resist his influence the reader of these volumes cannot fail to be convinced, and, if he is candid, to conclude, that our popular school histories, written in the Protestant interest and to flatter the national vanity, are far—very far—from veracious."

It is but justice to Mr. Brennan to say that he institutes no such comparison; he confines himself to the Northern Rising, and we need not, therefore, enter on so wide a question as that of "the Catholic persecution under Elizabeth." But when his editor assures us that "many original documents little known to the general public are here revealed," we are compelled to point out that the bias of Froude, at which Mr. Brennan sneers, positively pales beside his own, and that his use of "documents" is even more amazing. Such vague references for his statements of fact as "Lansdowne MSS." or "Cotton MSS." are bad enough; but when we come to such absurdities as "Cotton MSS. Book III., 161," "Cotton MSS. Calig. Book VII.," "Cotton MSS. 'Caligula,' Book I., 125," we cannot help concluding that he is ignorant of the manuscripts he affects to quote. The ridiculous "Book" is found in at least ten foot-notes, and other references to MSS. are most unsatisfactory. But even Mr. Brennan's ignorance of MSS. is surpassed by his reckless use of the evidence they contain. Of Cecil, "the most cunning and unscrupulous man in England," he tells us that "Alva, that 'man of blood,' could not have played the master-butcher more coolly than this Puritan closet-minister," citing for authority, from Sharpe's 'Memorials,' one of "his official letters," which letter, as shown by his own authority, was from Sussex, not from Cecil. Queen Elizabeth is made to write that "quite enough valuable time was wasted in the hanging of a Papist, without allowing him the benefit of trial," on the authority of "Sharpe; 'Memorials,' p. 153," where there is no such statement, and, indeed, no letter from the queen. Misstatements of fact, erroneous dates, and garbled quotations jostle one another in these pages. The character of the rising is said to have been determined by an impossible letter from the Pope received at an impossible time. It is alleged that Elizabeth's letter to the two rebel earls "was really sent on November 13th, but intercepted and delayed by Cecil until the 19th," although the reference given contains nothing to suggest it, while the letter is actually known to have been dispatched on the 10th, the day it was written, to have reached Sussex at York without delay, and to have been forwarded by him to the earls at once. On the next page we read:—

"On the night of November 13, Northumberland retired to rest at Topcliffe..... Shortly before dawn word came that the castle was surrounded by the troops of Sussex, and that several retainers had been wounded and taken prisoners. Lady Northumberland.....

aroused her husband. He sprang from his couch, hastily armed himself, and passed through the park, &c.....Sussex, on demanding the surrender of Topcliffe, found only Northumberland there to meet him."

At the time when this is said to have happened Northumberland was at Brancepeth and Sussex at York!

Worst of all, we notice the suppression of the words "and continued after the pardon proclaimed" from Sussex's letter of January 8th (not January 4th), 1570, which, moreover, did not announce "the hanging of 314 Papists from Durham alone," for the executions had not begun. A page or two further the author similarly omits the words "for it is necessary that th' execution be grete in apparence in those two places, though ther be the lesse or none in other places," which are essential to the sense of another letter from Sussex. Need we multiply instances? It is a monstrous thing that Mr. Lindsay should charge "our popular school histories" with deliberate untruth on the authority of a writer whose recklessness is equalled only by his bias. Let him condescend to acquire at least some knowledge of the subject, if not from the dispatches of Don Guerau and our own State papers, from the works of one who was no "Puritan," the late Bishop of London.

Mr. Brennan thinks he may be blamed for discussing at excessive length the claim to the earldom of Northumberland on the death of the last Percy earl in 1670. We do not blame him for devoting some fifty pages to the subject, but for assuming in both volumes that there must have been an heir to the earldom. He characteristically asserts that "a certain country gentleman.....in the minds of such careful antiquaries as Surtees, Hunter, and Young, was entitled, after the decease of Earl Josceline, to call himself Twelfth Earl of Northumberland." Reference to his (mis)cited authority proves at once that these writers made no such statement, for they were well aware that the old earldom was still under attainder. Mr. Brennan, it is true, rashly plunges into the mysteries of peerage law to show that this claim would not be affected by an attainder; but he only succeeds in showing that he has wildly misapprehended the point decided in the Ormonde case (1791). We cannot think that Mr. Lindsay shares in this delusion or imagines with Mr. Brennan that, in a proprietary action, trial by combat was conducted before "a court of honour—that characteristic institution of the period" (fifteenth century), over which the king's justices appear to have presided! Not to part in disagreement with the author, we may credit him with his freedom from that "Percy-worship" which used to irritate Mr. Freeman, and with a well-deserved tribute to Lord Tullibardine, whose father (and not the Duke of Northumberland) is the representative of the later Percys. The introduction of tabular pedigrees supplies a want that was evident in the 'House of Douglas'; but the illustrations are far less attractive, though Mr. Railton's sketches are graceful and pleasing.

*History and General Description of New France.* By the Rev. P. F. X. de Charlevoix, S.J. Translated and edited, with Notes, by Dr. John Gilmary Shea. With a New Memoir and Bibliography of the Translator by Noah Farnham Morrison. 6 vols. (Edwards.)

WE are very glad to see this handsome new edition of the late Dr. Shea's excellent translation of the well-known work of Charlevoix, still a leading authority on the early history of the French settlements in North America. It is about thirty years since Dr. Shea's version first appeared, and as it is not readily accessible to the student in this country the new edition is opportune at a time when so much interest is justly taken in the history of colonial origins. The reputation of Charlevoix as a trustworthy historian has somewhat risen since Gibbon—to whom Dr. Shea oddly referred in his preface as a guarantee for the merit of the work—described his book as "well written, curious, and unfaithful." Dr. Shea, who probably had a wider acquaintance with the original narratives of the early French missionaries to North America than any scholar of his time, took occasion in his foot-notes to correct Charlevoix when he departed from authentic documents, and the result is a book which no student of the early colonization of North America can afford to neglect, either for its narrative of the exploits of the pioneers of New France or for its picturesque descriptions of the manners and customs of the Indians, to christianize whom was the chief object of the work which it records. It is strange, as Dr. Shea said, "that while nearly all the other works of the French historian can be found in our language, no attempt has hitherto been made to present to English readers the history of a colony which passed under English rule." The 'Biographie Universelle,' indeed, states that an English version of the work was published in London in 1769; but this appears to refer to the translation of Charlevoix's journal of his travels, which formed the third volume of his work, and which Dr. Shea wisely omitted, since his task had already grown to a rather alarming bulk. While the student will value this complete reprint—to which Mr. Morrison's brief but compendious account of Dr. Shea's extensive labours on the early history of North America adds value—the limited and expensive form of the work places it beyond the reach of the average reader, for whose benefit we should like to see a cheap and handy reprint of the translation by itself. It is a book of such fascination and interest that it ought to be a success.

The early history of the French in America is well worth reading in the easy and flowing narrative of Charlevoix, for it would be affectation to suppose that the average reader is familiar with its presentation in the more accurate pages of Parkman. The achievements of the hardy fishermen of Brittany and Normandy, who were catching cod on the banks of Newfoundland within less than a decade after Columbus had discovered America; the wonderful voyage of Cartier; the exploits of the chivalrous Champlain and the adventurous La

Salle, who first traced the course of the Mississippi, furnished ample material to the experienced journalist—for Charlevoix was the editor of the best of French periodicals in the first half of the eighteenth century, the *Journal de Trévoux*. In his pages, for instance, we find the fullest account of the romantic exploit of the Chevalier Dominic de Gourgues, which still has power to stir the blood "as with the sound of a trumpet." The first French settlement in North America roused the jealousy of the Spaniards, to whom the Pope had solemnly granted the best half of the New World. The French settlers happened to be Huguenots, flying from the wrath of Catherine de Médicis and the Guises to the sunny coasts of Florida. As Huguenots they could not be expected to recognize the validity of the Pope's grant, but they also fell within the ban of the "Holy War" which was everywhere declared on Lutherans in the devout sixteenth century, and most of all in Spain. France and Spain were then at peace, but the Spanish Adelantado astutely combined Raleigh's later doctrine of "no peace beyond the line" with the common duty of Catholic humanity to extirpate heretics. He came down with an overwhelming force on Coligni's little colony, which was taking root and promising to flourish in the new land of Florida. When a parley had been opened the Spaniard's uncompromising declaration was as follows:—

"I am Pedro Menendez, general of this fleet of the Catholic King, Philip II. I have come to this country to hang and kill all the Lutherans I find in it, or meet at sea, according to the orders which I have received from the king my master; and these orders are so formal, that I am not at liberty to spare any one. I shall accordingly fulfil them to the letter; but when I have taken your ships, if I find any Catholics, I shall treat them kindly: as for the heretics, all shall die."

One of the French ships escaped, but the rest, along with the whole of the little colony, ultimately fell into the hands of the Spaniards. A few Catholics who happened to be among them were kindly treated, but the great majority, adhering to their Lutheran creed, were ruthlessly butchered. Some were stabbed, some flayed alive, some burnt, some pole-axed. The corpses, after being used with all indignity, were hung on trees by the site of the settlement with a label thus inscribed: "These are not treated thus as Frenchmen, but as heretics and enemies of God." When the news of this massacre reached France the miserable government of Charles IX. and his detestable mother took no notice of the affront offered to their flag and honour.

"The king's subjects, who had just perished in Florida at the hands of the Spaniards, were regarded by most of those then in power, less as subjects, than as creatures of the most deadly enemy which religion and the prince then had."

But there were a few gallant Frenchmen whose blood boiled within them at the story. Dominic de Gourgues, a Gascon gentleman who had been trained in the wars against Spain, though himself a good Catholic, felt a call to avenge the "slaughtered saints." He enlisted a hundred and fifty picked soldiers, mostly gentlemen of birth, and with these and eighty mariners sailed from Bordeaux in 1567, ostensibly on a slaving

expedition to the Benin coast. When he was safely at sea he opened his mind to his followers in a stirring speech, which breathes some of that fervour which one "Spanish fury" after another roused in the breasts of our own Elizabethan adventurers. "This, comrades," he said, after depicting the fate of the French colonists,

"is the crime of our enemies. And what will ours be, if we defer longer to avenge the insult offered to the French nation? This induced me to sell all my property: this opened the purses of my friends. I have counted upon you: I have deemed you sufficiently jealous of the glory of your country to sacrifice life itself on an occasion of this importance. Am I deceived? I hope to set you an example; to be ever at your head; to take on myself the greatest dangers. Will you refuse to follow me?"

This spirited allocution raised the spirits of Gourgues's followers to his own pitch. The Spaniards had continued to occupy the French settlement, in numbers considerably greater than those of the little French band. Descending silently on the Florida coast, and enlisting enough natives—who had already learnt to hate the Spaniards—to add superiority of numbers to that of gallantry, Gourgues surprised first one fort and then the other. Charlevoix thinks that he ought to have "scored off" the Spaniards by treating them with the mercy which had been so conspicuously lacking in their own behaviour. The natural man finds it hard to withhold sympathy from the course which Gourgues actually took, though its "wild justice" is marked with the somewhat violent spirit of the age which saw St. Bartholomew and the Antwerp fury. Gourgues

"had all his prisoners brought to the same spot where the French had been massacred, and where Menendez had engraved on a stone these words: 'I do not this as to Frenchmen, but as to Lutherans.' He reproached them with their cruelty, their perfidy, their violation of oaths: then hung them all on a tree: and instead of the former inscription, put on a pine board: 'I do not do this as to Spaniards.....but as to traitors, robbers, and murderers.'"

Charlevoix's book is a rich storehouse of curious details about the manners of the North American Indians and the struggles—too often the martyrdoms—of the heroic French missionaries. There is a charming *naïveté* in his description of the difficulties and excitements of proselytizing among Hurons and Iroquois. "Some have been met," he says,

"who had no doubt left as to the most incomprehensible articles of our faith, and who publicly avowed it, but would not listen to any suggestion of their conversion.....As an Iroquois lay on his death-bed, some fire fell on the robe which covered him. As he saw them endeavouring to extinguish it, he said: 'It is not worth while. I know that I shall burn for all eternity; whether it begins a little sooner or a little later, is not worth all the trouble you are taking.' Old missionaries have assured me that these cases of despair are not as rare as would naturally be supposed."

As a specimen of Charlevoix's Indian anecdotes we may quote his narrative of an Algonquin woman's exploit, which is as good as anything of the kind in Fenimore Cooper:—

"She had been for ten days a prisoner in a Mohawk village, and was as yet in ignorance of her final doom. She had, however, more ground for fear than for hope; because she

had been stripped totally naked on entering the village, and had been unable to obtain the least thing to cover herself. One night, while lying as usual in a cabin, bound hand and foot with cords which were made fast to as many stakes, and surrounded by Indians who lay on the cords, she perceived that they were all sound asleep. She immediately endeavoured to extricate one hand, and succeeding in this, without much difficulty unbound herself completely. On this, she rose, went softly to the cabin door, took a hatchet, and brained the one who lay readiest to her hand. She then sprang to a hollow tree, large enough to conceal her entirely, and which she had already observed quite near the cabin. The noise made by the dying man soon roused the whole village; and as no doubt was entertained of their prisoner's flight, all the young men started in pursuit. All this she marked from her shelter, and she perceived that her pursuers all took one direction, and that the rest had returned to their cabins, leaving no one near her tree. She immediately stole out, and taking just the opposite direction from that of the braves, she reached the woods undiscovered. No one thought of taking that direction all that night; but when day came, her trail was discovered and followed. The start she had gained gave her two days over her enemies. On the third day she heard a noise. Being on the bank of a lake, she waded in up to her neck: and the moment she perceived the Mohawks, she plunged entirely under, behind some flags, under cover of which she put her head above water occasionally, to breathe and watch. She saw her pursuers, after a careful scrutiny all around, retrace their steps. She let them get to some distance; then she crossed the marsh and continued her route. She travelled thirty-five days, living solely on roots and berries. At last she struck the St. Lawrence, a little below St. Peter's Lake; and not daring to remain in the neighbourhood of the River Sorel, for fear of being surprised by some Iroquois war-party, she hastily made a sort of raft to cross the river. As she approached Three Rivers, without well knowing where she was, she discovered a canoe, and fearing lest it might be an Iroquois, she plunged into the depths of the woods, where she remained till sunset. She then approached the river again, and a moment after perceived the fort of Three Rivers. Almost at the same time she was discovered by some Hurons, whom she recognized. She immediately hid herself behind a bush, and cried out to them that she was not in a state to show herself decently, and begged them to give her some covering. They threw her a robe, and when she had wrapped it around her, she came up and was brought to the fort. Here the account she gave of her adventures was with difficulty credited; but so many similar examples occurred subsequently, that at last nothing of the kind any longer excited surprise. Men comprehended, at last, that fear of death or torture can make the feeblest undertake and accomplish what the most hardy would not, under other circumstances, think of attempting."

Hist-oh!—Hist herself could not have surpassed the exploits of this dusky heroine. Charlevoix's book is full of such tales, as well as of gruesome descriptions of Indian tortures which sufficiently explain the words just quoted. We do not know any more entertaining work of the kind, and repeat our hope that it may be placed within the reach of the average book-buyer.

*The Holyhead Road: the Mail-Coach Road to Dublin.* By Charles G. Harper. 2 vols. (Chapman & Hall.)

WE are always glad to see work by Mr. Harper. He is an enthusiast as to everything concerning coaches and the old coaching days. In fact, all things relating to the king's highway are attractive to him, and therefore he makes them interesting to his readers. We have aforetime read several books from his pen, all of which contained information of the right sort, communicated in a pleasant manner, though blended here and there with statements of opinion on outside subjects, some of which were out of place. The present volumes are the best of the series, though they, too, are flecked with extraneous matter with which we would willingly dispense. Mr. Harper evidently holds strong opinions on certain debatable questions. Hereditary legislation, peers who have lent their names and influence to company promoters, enclosures, and the mineral rights of landowners and lords of manors—all of these are subjects worthy of serious consideration, but we do not wish to devote ourselves to them when occupied by the humours and terrors of the road. With these exceptions, and that of an attack on the Welsh people, which is in such bad taste as to be comparable with the things said by French and English people of each other during the fury of the great war, we have little but praise to give.

Few people who use any part of the Holyhead road, now fallen from its high estate, know the causes which brought it into being. It was not until 1780 that stage coaches ran between London and Holyhead. They followed nearly the present road, which was so well known before it was in a great measure superseded by the railway, but the track was about as bad as can be imagined, and in not a few places so dangerous as to be the cause of frequent catastrophes, many of which were fatal. Before the coaches were put on the road men and women found their way as best they could, so that an expedition into these western parts must have been as formidable in anticipation, and often in reality, as a journey through the Highlands of Scotland before the days of General Wade. Robert Laurence, an energetic Shrewsbury innkeeper, was the author of the innovation. When his coaches were on the road the journey of nearly 280 miles took three days if all went well, but time indefinite if accidents took place or the roads were more than usually foul. Laurence was, however, not the first to endeavour to provide regular coach accommodation. One ran at intervals in that direction as early as 1657. Mr. Harper is not able to discover much regarding it. It was probably soon discontinued, and those among the more affluent who were compelled to travel—there was little going to and fro for pleasure in those days—rode on horseback. "Thickly wrapped in riding cloaks, and with jack boots up to their hips, they splashed through mud and mire," doing the journey in about six days when, as Mr. Harper says, "they were both active and fortunate." Those who were not bent on going over sea probably for the most part rode their own horses, but when the Channel had to be crossed the steeds were

hired. What the price may have been per mile in earlier days we do not know. In 1635 the charge for a good horse was 2½d. per mile, and the price had risen in the last year of the Protectorate to 3d. How did the poor travel who could not afford horse-hire? Probably there were stage waggons which went between one town and another, but it is unlikely that any of them performed the whole journey. If the travellers were dependent on the local waggons, no small part of the journey must have been performed on foot.

There had long been discussions as to improving the Western road. It was a scandal to England that her communication with Ireland was so slow and attended with so much danger, but for a long time nothing was done. The first practical idea was to compel the various parishes to mend their several highways. Twenty-one parishes between Shrewsbury and Holyhead were thereupon indicted. The law was clear enough, but it was found virtually impossible to put it in force. The penalties nominally incurred would, if enforced, have brought ruin on the tenants and the landlords alike. Whatever the law might be, there was a manifest injustice in compelling the few parishes through which the road passed to provide for a national concern. The local people were satisfied with the tracks that had been good enough for their forefathers. If the great men in London wanted to introduce a different order of things it was they, not the people who were unfortunate enough to dwell near the roads that led to Ireland, who must find the money. Years might probably have passed without anything effective being done had not the union between England and Ireland become an accomplished fact. Then was developed a very real Irish grievance. The members no longer met in their own land on St. Stephen's Green, but had to journey to Westminster. This they found so tedious and hazardous that they at once raised the question of the improvement of communication. We do not call to mind that any Irish member was killed or even robbed in his passage from one country to the other, but there cannot be a doubt that the journey was often dangerous. The Government were aroused to the necessity of doing something, so, without an unreasonable delay, Telford, who was regarded as the greatest engineer of his day, was employed to plan the needful changes. What was the state of the road before Telford's improvements may be gathered from a Parliamentary Blue-book from which Mr. Harper gives some interesting quotations. "From Llangollen to Corwen," we are told, "the road is very narrow, long, and steep; has no side fence, except about a foot and a half of mould or dirt, thrown up to prevent carriages falling down three or four hundred feet into the river Dee. Stage coaches have been frequently overturned and broken down from the badness of the road, and the mails have been overturned. .... At Dinas Hill the width of the road is not more than twelve feet at the steepest part of the hill, and with a deep precipice on one side; two carriages cannot pass without the greatest danger."

The report assuredly does not exaggerate; the precipices are there still, and where the new road does not follow the track of what it superseded the old highway may, in many places, still be traced.

There was another reason, as well as delay and danger, for calling in the services of Telford. The expenses of going from London to Ireland were enormous. The author has been fortunate enough to recover the diary of an excursion made in 1787 from London to Ireland. The party consisted of a coach and four, a postchaise and pair, and five outriders. These last, we may be sure, were retained not for mere show, but as a protection against highwaymen. They reached Holyhead in four days, which for the time seems rapid travelling; perhaps, however, the expedition took place in the summer when the roads were dry. The expenses when they reached the coast amounted to 77l. 1s. 3d., and crossing St. George's Channel caused a further outlay of 37l. 2s. 1d. No wonder that in those days few Englishmen visited the sister isle.

The work which Telford accomplished was well done, and, in view of the times in which he lived and the necessity to avoid delay, he seems to have carried it out without needless expense. He had, too, if we do not mistake him, a certain appreciation of scenery which has been absent in some of his successors.

We wish we had space to follow Mr. Harper from one inn to another along the route, for each one has a history. Few of our institutions have changed more in the last century than the country inn. Now our hostleries are mostly the property of companies or of large breweries, and the landlord is but a tenant-at-will, often of a very migratory kind; formerly he was, in many cases, the owner of the house he occupied, which had come down to him from his forefathers. When not in that happy position he was frequently regarded as a fixture, as much as the squire or the parson. In the small towns and villages he had a well-ascertained status. He knew all the people, gentle and simple, for several miles round, and it was no uncommon thing for the great men of the place to drop in and have a chat with him and with the strangers who had a temporary abode under his roof, for he was the channel through which the news of the neighbourhood circulated, and he had a daily stock of facts and fictions such as could be supplied by no one else. Sometimes he was even so extravagant as to take a daily newspaper, which afforded a constant excuse for paying him a visit. He went regularly to church with his wife and family, and even sometimes rose to the rank of churchwarden, the highest social dignity which could be aspired to by those who were not distinctly among the gentry. He was occasionally, though not by any means always, a model of sobriety. When this happened he gave a tone to his surroundings which it is not easy for us to realize. It was of such a man as this that the epitaph-maker wrote:

But still, dear friends, do not lament  
Your publican is gone,  
The New Jerusalem hath no inns  
Or Robinson had held one.

Railways have changed all this except in a few very secluded places. We are possibly more prosperous, certainly less picturesque. A hundred years ago almost every inn had its pictorial sign—sometimes two if it had a double entrance; now such ornaments are nearly all gone: their places stand empty, or are disfigured by some vulgar advertisement.

Mr. Harper calls Bilston "a second-hand looking place." We hope no Bilston man will hear of his remark. If such an event occurred we should by no means like to be held responsible for the results. Bilston people are proud of their town, perhaps because, in a sense, they regard themselves as martyrs. Though the place is not what once it was—for the coal is thought to be nearly exhausted, and the Bilston grindstones have not the popularity they had in former days—there is an amount of shrewd intelligence among its people which would surprise those who judge from outward appearance only. The real cause of the decay of the town, so far as it has gone, we believe to be not so much industrial as the dread caused by the first great cholera epidemic. In that terrible year Bilston is said to have suffered more than any other town of its size in England. Whether this be strictly correct we do not know, for we fear no statistics exist which can be trusted; but the author is quite right when he says that help had to be volunteered by the neighbouring towns to give decent burial to the dead. Villages are said to have been absolutely depopulated by the Black Death and the Plague. As to the former of these pestilences, there cannot be much doubt of the truth of the tradition. Had Bilston been a mere agricultural village, not a centre of mining industry, it is highly probable that all the surviving inhabitants would have fled from the pestilential district in 1832.

The author includes a pleasant account of Thomas Kenyon, of Pradhoe, the great coaching celebrity of the earlier years of the last century, who was regarded as "the most popular man in the county." We also find a sketch of the career of "Jack" Mytton.

#### NEW NOVELS.

*The Conqueror.* By Gertrude Atherton. (Macmillan & Co.)

THE jaded novel-reader should award to Mrs. Atherton the praise which the King of Brobdingnag allotted to the man who could make two ears of corn to grow upon a spot of ground where only one grew before. It is hardly too much to say that she has invented a new kind of historical novel. In 'The Conqueror' she has undertaken to narrate "the true and romantic story of Alexander Hamilton," the great American statesman whose glory is only second to that of Washington himself in the early history of the United States. Rarely has a novelist thus ventured to take a great historic figure for the hero of a romance, though Macaulay began to do as much for Cæsar in what has been aptly called the most tantalizing biographical fragment in literature. As a rule, the great figures of history play in fiction only secondary parts—our interest centres in D'Artagnan or Quentin Durward or Col. Esmond, while the Red Cardinal and Louis XI. and Marlborough make but a darkling and incidental appearance. Mrs. Atherton has been bolder than any of her predecessors. At first, she tells us, she intended to write a formal biography of Hamilton

"in a more flexible manner than is customary with that method of introducing the dead to the

living, but without impinging upon the territory of fiction."

But when she familiarized herself with the details of her subject, and made

"a wider acquaintance with the generally romantic character of his life, to say nothing of the personality of this most endearing and extraordinary of all our public men,"

the instinct of the novelist carried her away. She deliberately began to write a novel in which all the recorded facts of Hamilton's career found their place, whilst she was free to use her imagination in just those parts where the biographer working a century after his hero's death is usually at fault. He is forced to leave the most intimate springs of character and action in obscurity to set forth the outward facts in the most convincing fashion which a strict adherence to veracity allows. The result here is so successful that we may expect to see the method copied by other writers. There is a great deal to be said for it. "After all," asks Mrs. Atherton,

"what is a character novel but a dramatised biography? We strive to make our creations as real to the world as they are to us. Why, then, not throw the graces of fiction over the sharp hard facts that historians have laboriously gathered?"

Hamilton offered a peculiarly good opportunity, for (to English readers at least) the details of his life are by no means familiar. If Hamilton had never existed we should say that Mrs. Atherton had in this volume produced one of her most striking stories. As it is, we need only say that the experiment is a remarkable success, though we like best the early chapters, in which the novelist's imagination has the most unrestricted range.

*The Eveshams.* By Edmund White. (Hurst & Blackett.)

THE saying of Terence, "Lovers' quarrels are the renewal of love," would have been shorter and hardly less appropriate than the five lines from Euripides which the author has chosen for the motto of his new work. Austin, Earl Falthorpe, a full-blooded eighteenth-century nobleman, having lost the affections of a wife given over to Methodism and pious works, supplies her place with another lady, who regards herself as wedded to him in all but name. Meanwhile the neglected wife comes to see that she has failed in sympathy, and resolves to win back her husband's love, never dreaming that it must be shared with a rival. The discovery separates them once more, and Earl Falthorpe is left stranded between two women equally dear to him. In the scenes which follow—Austin's grimly humorous search for the informer, the agony and self-sacrifice of Letitia, and her meeting with the Countess—the author is at his best. Besides the principal characters, Janet Derian, a jealous widow, and Lawrence Devenish, an admirable friend, are skilfully drawn; the wise child, Rowland Evesham, is rather trying, as he is doubtless meant to be. The story ends tragically, but justly. It is well written, with no waste of words or straining after effect; and that alone (as novels go) would make it distinguished.

*The Searchers.* By Margaretta Byrde. (Fisher Unwin.)

THIS is the second volume to be issued in Mr. Fisher Unwin's "First Novel Series." Some of the good points noted in the first book of this series appear in 'The Searchers,' but it is in their faults that the two approach one another most intimately. There are 450 closely printed pages in the present volume, four books, and an epilogue, and we find, to speak roughly, a fresh batch of characters to every other chapter. It is the most prolix and incoherent novel with which the reviewer has struggled for a long time. The writing itself is not so ill done, but the construction is slipshod beyond belief, and the head of a practised chess-player might be made to ache by a conscientious attempt to grasp the whole. In the opening chapters the reader is introduced to a heroine, who enters a newspaper office as a lady journalist. There may be such newspaper offices as this one in some parts of the kingdom, but the reviewer has never heard of them. This is of no great importance, however, since we lose sight of both heroine and newspaper office in the course of a few chapters, and find ourselves being entertained, and bewildered somewhat, by the vicarage set in a pretty Welsh village. There are "county" folk, a handsome young priest who philanders with the wronged and beautiful second heroine, a rather well-drawn doctor who marries the third heroine, a vicar who jilts, and a curate who flirts, a taste of divorce, a few pages of dalliance with spiritualism, a trial for fraud, a murder, an attempted suicide, and various other persons and matters of importance sketched in these pages in a desultory, casual manner, without apparent reference to any particular scheme.

*The Late Returning.* By Margery Williams. (Heinemann.)

MR. HEINEMANN has not been so fortunate in his "Novelette de Luxe" series, in which the present is the fourth volume, as in his "Dollar Library." "An' come round 'ere, they did, eleven o'clock Friday night, an' woke us all up to tell us to illoominate." That is the opening sentence, and the rest of the first page is all the same. Later we find ourselves in the midst of a sort of mild revolution, in which an irritating young American journalist skips about among street barricades in an absurdly purposeless manner, the reader being asked to consider his slightest movement—he lights a fresh cigarette, or blows a match out, or takes some equally sensational step upon nearly every page—and to pay heed to his every futile oath or observation. Nobody does much, beyond talking in a slangy manner in one- or two-line paragraphs, until one reaches the last page, and gathers, with vague relief, that the heroine, now dressed in boy's clothes, is shot as a rebel. Up to that moment she appears to have devoted her time exclusively to endeavouring to attract attention to herself in crowded streets. The story does not seem clever to us, nor do we find it amusing.

*My Lady Peggy goes to Town.* By Frances Aymar Mathews. (Grant Richards.)

THIS specimen of the kind of more or less historical romance which at present finds favour with our kinsmen across the Atlantic has a certain tripping easiness of movement which may atone to the uncritical reader for its lack of historical *vraisemblance* and even for its weakness of construction. Lady Peggy leaves her home in the country and goes up to London in hopes of meeting a sweetheart whom she has wantonly dismissed, though loving him dearly in her heart. She arrives with her maid at the chambers of her twin-brother—situated, according to her noble father, in a "beastly environment"—assumes male attire in the shape of one of his suits, and, passing herself off as her lover's rival, goes through a variety of exciting adventures, in the course of which she barely escapes hanging as a highwayman, and saves the life of that peerless gallant Sir Percy de Bohun. Were it not that Beau Brummell is introduced as a leading personage, we should be inclined to put the story back at least to the days of Queen Anne; but even at that comparatively remote period we doubt if assassination was as rife in England as the author would have us believe. To her, however, Macaronis and Mohocks, Wills's and White's are all one. The duels, moreover, smack rather of modern France than of the days of English highwaymen. On the whole, we prefer Lady Peggy when she is in the country, and are disinclined to accept her statement that she always loathed a hoiden.

*The Diamond of Evil.* By Fred Whishaw. (Long.)

"THERE is nothing new under the sun," and the ramifications of this very ordinary story do nothing to modify the dictum. It deals with extravagant adventures by flood and field, which concern a diamond of fabulous worth, torn from the head of an Indian idol. Placed for security in the drum of a revolver, it becomes, through a strange mischance, the instrument of death to one of its ravishers, and is recovered, after a lapse of twenty years, from the remains of its unfortunate victim, only to find a final resting-place in the depths of the ocean. Insufficient advantage is taken of the romantic glamour which Oriental colouring lends even to the most sordid surroundings, and errors are prevalent in details which ought not to have escaped the observance of the most casual globe-trotter. As a whole the narrative is wanting in delicacy of treatment, is *bizarre*, crude, and sketchy, and might with advantage be very materially condensed.

*Prophet Peter.* By Mayne Lindsay. (Ward, Lock & Co.)

THIS is an unconventional and somewhat ambitious story, containing much that is commendable, but of far too morbid and imaginative a tendency to convince. The hero is a child of the soil who from early youth has dwelt in a world apart, peopled by the creations of a disordered organization. Gifted, apparently, with second sight, inherited from an obscure parent, Prophet Peter electrifies his little coterie by

anticipating a fire at his uncle's mill. This in itself is enough to convince the simple villagers that upon the youth has fallen the mantle of Elijah. Thus encouraged in his self-deception, he develops into a mystic humbug who sees in his occult power the hand of the Almighty. The scales are, however, torn from his eyes by a disreputable father, who reveals to his son the origin of his "spirit of prophecy." Maddened and ashamed, he meets an inglorious death under the wheels of a runaway gig. Two other characters stand out in relief, and alleviate in some measure the sombre, almost impossible tone of the story.

*Scud: the Story of a Feud.* By Ernest G. Henham. (Burleigh.)

THIS is a capital story of life in the rough. The plot is skilful and intricate; altogether three feuds, and not merely one, as the subtleties suggest, run their course in these pages. The characters are at once picturesque and natural, a combination only possible where the scene is laid in some corner of the earth which the advancing tide of civilization has not reached; and the central conception, the terrible end of the destroyer of "Formic City," is not unworthy of Victor Hugo's grandiose imagination. That it is impossible any one familiar with Lord Avesbury's book about ants will be very chary of asserting. The quaintly-named gambling quartet add a touch of genuine humour, and a *soi-disant* Indian maiden, who proves to be the daughter of a Scotch adventurer, the necessary feminine element. Our only complaints against Mr. Henham are on account of his meaningless monosyllabic title, the absence of a map, and a style occasionally forced to the point of obscurity.

#### ANTHROPOLOGY AND FOLK-LORE.

*Fables and Folk-Tales from an Eastern Forest.* Collected and translated by Walter Skeat. (Cambridge, University Press.)—During the progress of the Cambridge expedition of 1899 through the remoter states of the Malay Peninsula, Mr. Walter Skeat found time to take down from the lips of some of the peasantry a number of good and, from a folk-lore point of view, interesting little stories. Their interest, perhaps, does not consist in the fact that there is anything very new in them so much as in the fact that there is not. 'Puss in Boots' and the wily fox of our fairy and folk tales are represented, as Mr. Skeat informs us, in the Malayan by

"a small chevrotain which is to be found in almost every part of the jungles of Malaya. It is commonly called the Malayan mouse-deer; but in spite of its name it belongs rather to the antelope tribe, the heel-bone (*os calcis*) of its hinder leg projecting in a way which, I believe, is never seen in the true deer. Its eye-teeth, too, are curiously long and projecting, and its hoofs are cloven to an extent which in so small a creature is really remarkable. At the same time it is a most beautiful little animal, with big dark pleading eyes and all the grace and elegance of a gazelle. It is a favourite character in Malayan folk-tales, in which it is credited with such inexhaustible powers of resource and mother-wit that it is often given the name of 'Ment'ri B'lukar,' the Vizier of the Underwood (or Brush)."

No difficulties, indeed, are too great for it to overcome. It baffled the shark, which, instead of dining on it, furnished it with the same meal. It baffled even King Solomon, and it overcame the tiger by subtlety. Mr. Skeat is anxious to ascertain to what extent the native "Soother-of-Care," as the village story-teller is designated, "may tell his tale in words of his own choosing, without alienating the interest of the Western

reader," and we hasten to assure him that he may tell as many more stories of this kind as he likes without any fear of doing that. Grown people will enjoy them for their novelty, and children have infinite patience with varieties of diction. In this little book they have new stories well told, no demand is made on their patience, and Mr. F. H. Townsend's illustrations will be attractive to them.

*The Mohawk Valley: its Legends and its History.* By W. Max Reid. With Illustrations from Photographs by J. Arthur Maney. (Putnam.)—The valley of the Mohawk River extends from the town of Rome to that of Schenectady in the central portion of the State of New York. The river itself joins the Hudson at Troy, to the east of Schenectady. Mr. Reid essays to tell the history of the various towns and settlements in this pleasant valley land, from Henry Hudson's discovery in 1609 of the river that now bears his name to 1780, and he has been aided by a competent photographer in illustrating his story and showing the native beauties of the country. He has not, however, furnished a map of the district, which would have been of great assistance to the reader in following a rather discursive narrative. The author writes in an attractive style, and has produced an entertaining and instructive work. In the district in question remains are occasionally found of the ancient Indian forts, yielding flint implements and pottery of uncertain date. Hudson sold to the Dutch his rights, such as they were, over the lands he had discovered, but the country along the Mohawk River was left to its Indian owners for long afterwards. The first European to visit it was Arent van Curler, who, with two white companions and five native guides, penetrated into the Mohawks' territory in 1634, and appears to have made a good impression upon them. In 1642 Isaac Jogues, a Jesuit missionary, was proceeding along the St. Lawrence River under the care of a party of Huron Indians, in twelve boats, when the party was attacked by Mohawks, and Jogues was taken to one of their "castles." Van Curler (or Corlear), hearing of the capture, went with a companion and interpreter to the spot and sought to obtain the release of Jogues and his lay colleague Goupil. Goupil was shortly afterwards killed, but Jogues remained in the custody of the Indians for ten months, when he escaped to Canada. In 1645 he was sent by the French Government of Canada to the Mohawks on a mission of peace. He returned to their castle and was tortured and murdered.

When Van Curler arrived at Albany after his unsuccessful attempt to obtain the release of the missionaries he reported that the Mohawk country was the most beautiful that the eye of man had beheld, and in 1661 he succeeded in purchasing a considerable quantity of land from the natives, where in 1662 he established the settlement of Schenectady. It was successful from the beginning, and by 1670 formed a township sixteen miles long and eight miles wide. It was divided into farms or flats, and the descendants of the original owners may be found in nearly every town in the valley.

Meanwhile, in 1663-4, the Dutch rights passed to the English, and the country reaching from Canada to the town of Albany ultimately became Albany County in the colony of New York. The infant settlement lived in continual alarm from the aggressions of the French of Canada upon their Indian neighbours, and at times from the warlike attitude of those neighbours themselves. They intrenched their settlement in a stockade, and built a blockhouse similar to the Indian castles; but, what was more important, they gradually acquired the friendship of the Mohawks. By degrees other townships were settled along the course of the river, and the village of Rotterdam still has in its near neighbourhood the oldest remaining house in the whole valley—the Mabie house, erected about 1680. It is built of stone, with a steep roof,

and shows the original small paned windows and rude but substantial construction. It has, close by, a detached dependent building of brick.

In later times a figure that occupies a large space in the history of the valley is that of Sir William Johnson, who came to it in 1738 and died in 1774. The mansion in which he resided for twenty years, now called Fort Johnson, is within a mile of the city of Amsterdam. He was made superintendent of the Indians, and gained great influence over them by just and honourable treatment, so that he was invested by them with the rank of a Mohawk chief. Of him and other early colonists, French and English, Mr. Reid has many romantic stories to tell.

*Zuñi Folk-Tales.* Recorded and translated by Frank Hamilton Cushing. With an Introduction by J. W. Powell. (Putnam.)—In 1878 Mr. Cushing accompanied the Stevenson expedition to New Mexico and found his life's work. The expedition returned, but he remained among the Zuñis, won their affection, learned their language, was initiated into their secret societies, and studied them at his leisure. The result has been shown in several valuable papers published by the Bureau of Ethnography and in other works, and the record is now completed by this delightful series of folk-tales, which is, alas! a posthumous publication. Mr. Cushing afterwards entered upon other successful explorations, but his study of the Zuñi tribe was enough to establish his reputation. We gather from an observation made by him in the *Journal of American Folk-lore* that it was his intention to add to the work introductory as well as supplementary chapters essential to the proper understanding of the many distinctively Zuñi meanings and conceptions involved in the various allusions with which these stories are teeming. No doubt such an addition would have been of great value, but the tales speak for themselves, and the other writings of Mr. Cushing supply so excellent a general view of Zuñi myths that we may accept with profit and with gratitude what he has been able to leave us.

The stories are full of evidence as to the primitive customs, traditions, and beliefs of these people, who have occupied for so long the same territory and handed down their lore for so many generations. There is one, however, which brings into high relief the invention and poetic faculty of the people. Mr. Cushing was in the company of three Zuñis (among them old Pálowahtiwa and Waihusiwa, accomplished story-tellers, whose portraits adorn this book), and was called upon in his turn to tell a story. He responded with the familiar Italian accumulative tale of the cock and the mouse. A year after Mr. Cushing was present at a similar gathering, when Waihusiwa was called on for a story, and gave a Zuñi version of the same Italian tale: "In the town of the Floods Abounding (Venice) long ago there lived an old woman, of the Italy people, who, in the land of their nativity, are the parental brothers of the Mexicans, it is said"; and he proceeded to develop the story with infinite poetical detail, and to derive from it moral lessons, with theories of the origin of the appearance of the cock's comb and of the mouse's tail, that threw floods of light upon the genesis of similar myths and the genius of the races that have produced them.

The incident of the supernatural birth, which is so common an element of religious belief, appears in many of their stories. The sun is usually the agent, and the result is twin boys, who engage in a number of adventures, usually with a good object, as to rescue the innocent, to circumvent the cunning, or to punish the violent. They live with their grandmother, who seeks ineffectually to restrain them from their rash undertakings, and whom they always evade. The relation of grandmother, indeed, appears to

be a favourite with the Zuñi story-teller. The boys' residence is upon the twin pinnacles of the Thunder Mountain, a magnificent rock that overshadows the terraces of Zuñi. Besides their divine origin as children of the sun-god, they have relations with the animal deities, who hold a large place in the Zuñi theology, their grandfathers being the rainbow-worm and the turtle. Many of the stories lead to explanations of the reason why animals have assumed their present shapes and parted with the elements of supernatural dignity and power which they are supposed once to have possessed, and which earned them the reverence in which they are still held.

Major Powell's introduction is well meant, but we are bound to confess that it does not add much to the knowledge of the subject which the stories themselves afford. The publishers, indeed, claim for the stories that they open for the writer of fiction a new and fantastic field of inspiration. We think that, to avail himself of it, he would require some infusion of the Zuñi genius, which is not very apparent in writers of modern fiction. We can commend the work not merely to the specialist, who will find in it ample material for the comparative study of myths and traditions, but to the general reader, who, if he takes up one of these stories, will hardly lay the book down till he has seen the dénouement of it, and till he has read a few more of them. It is not often that a book which is scientific, and mainly valuable for tracing the origin of savage customs and beliefs, affords so much romantic incident and imaginative charm.

*Maori Art.* By A. Hamilton. Parts 3, 4, and 5. (Wellington, N.Z., the New Zealand Institute.)—These three parts complete the work commenced five years ago by the Registrar of the University of Otago, who desired to create a permanent record of the native art workmanship of the Maori race. It has been produced under the supervision of a committee appointed by the New Zealand Institute, consisting of Sir James Hector, Mr. Percy Smith, and Mr. Edward Tregear, all well-known authorities on the subject. Part 1 related to canoes; part 2 to habitations. The three parts now before us relate respectively to weapons, tools, and agricultural implements; to dress and personal decoration; and to social life. The work in its entirety forms an encyclopædia of Maori art, and the Institute, acting as publisher, declares it to be the finest book yet published in New Zealand. The author has been occupied for twenty years in gathering together the materials.

The weapons of the Maori, in shape and substance, take kindly to their characteristic forms of decoration. The broad tongue of the taiaha, rising out of a shaft crowned with a conventionalized head, is covered with spiral ornaments carved in the hard wood. The ordinary narrow fighting spear had similar conventional carvings on the shaft, and sometimes a chevron ornament leading up to the point. The tewha-tewha, a weapon with a broad axe-like blade, was adorned on the blade with the characteristic spirals. A spear with two points in the British Museum, though not so highly ornamented as some other specimens, is believed to be unique. The clubs of polished greenstone assume a variety of elegant forms, but are from the nature of the material not so elaborately decorated as those made of wood. Several forms of weapon made of bone are also carved.

For agricultural purposes the principal implement is the digger, from 6 to 10 ft. long, with its ornamentally carved step or foot-rest attached about 12 or 18 in. from the point. Mr. Hamilton classifies the tools used for general purposes into cutting tools, rasping tools, striking and crushing tools, and perforating tools. A very effective cutting or sawing tool is formed by inserting a row of shark's teeth in a richly

decorated wooden handle. A fine specimen of the carved handle to a stone axe, crowned by a complete human effigy, is figured from the collection of Major-General Robley. The snares and implements used in hunting rats and birds for food have been studied by Mr. Elsdon Best, and the ancient methods of bird snaring have been described by Tamati Ranapiri; the valuable writings of both these authorities are quoted at some length.

The dress or clothing of the Maori called for a different style of ornament. Its principal material was the native flax. On this subject also Mr. Best's testimony is important, as he has gathered the particulars of the arts of weaving, preparing, and dyeing various fibres from the last home of that industry in the Urewera country. The principal colours used in dyeing are red-brown, old gold, and yellow. A black dye also is used. These colours are mingled and contrasted with good taste. The mats, cloaks, and other garments thus made were worn in graceful folds. Cloaks were also formed of dogskin, and cloaks of sealskin are mentioned in Maori history. For a headdress, feathers and the beaks of birds were used. Women's girdles were in some cases made of strands of scented grass. A feather cloak, of black and white feathers arranged in squares, is figured from the Auckland Museum. Some fine specimens of ornamental weaving and plaiting are figured from the British Museum.

The Maori taste for ornament and personal decoration was very pronounced. He painted himself with ochre or red earth, he dressed his hair in elaborate plaits, he hung heavy pendants to the lobes of his ears, he garnished his neck with beautifully carved pendants of greenstone, and, above all, he had himself tattooed in the most elaborate fashion. This is a subject which has been treated by Major-General Robley in his book on 'Moko or Maori Tattooing' (*Athenæum*, No. 3603), and he contributes to the present work a drawing of four of the tattooed heads in his collection. They confirm his conclusion that "the native artist in moko must be entitled to the credit of great originality and taste in his patterns, and his skill was such as to class him among the world's artists."

The social life of the Maori is not treated at great length. The arts of pleasure, the games, the toys, the "bull-roarer," the war dances, the athletic amusements, are passed under review. It is interesting to observe among the games one similar to that of "knuckle-bones," played with five round pebbles, a game the almost universal distribution of which has been lately studied by Mr. E. Lovett. The art of music was greatly in favour with the Maori. The songs of the operator soothed and encouraged the patient, man or girl, who was undergoing the torture of the moko. As Mr. W. B. Baker showed in his paper read many years ago before the Ethnological Society, the songs of the Maori are humorous, pathetic, warlike, and mythological. They have their jokes, their love-songs, their laments, their dirges; and find a poetic element in all the circumstances of life. Among their musical instruments are the gong and the "pakuru," which, though it is played by merely striking one short stick against another, appears to produce an excellent effect, if the following pretty little song is to be believed:—

Listen now, my lady love,  
To my sweet-sounding pakuru,  
Sending forth its melody,  
Resounding far 'tween echoing cliffs,  
Breathing forth my love to you,  
As soft as dew on leaves,  
Sounding from hill and dale,  
Arousing from sweet sleep  
She who fills my nightly dreams.

Various kinds of pipes or flutes are also used. Trumpets are made of shell, of wood, and of the calabash. The jew's-harp appears to have been a favourite instrument.

An excellent feature of the work is the glossary of words provided. In some cases the definitions supplied are full and complete,

rendering it exceedingly useful for reference. Alike in the illustrations and in the text, the work forms a comprehensive record of the arts of a people who possess not only a high degree of physical development, but also interesting mental characteristics that are well worthy of the study that Mr. Hamilton has devoted to them.

## AFRICAN PHILOLOGY.

AN introductory manual for persons who have neither time for nor (perhaps) much interest in Bantu philology is Mr. Fred. Eyles's *Zulu Self-Taught* (Capetown, Juta & Co.). The arrangement of the matter is excellent, and the lessons, having been tested by actual practice, are clear and free from that superfluous matter which—often highly interesting in itself—only serves to embarrass the beginner. We should question the statement on p. 6 that "the difference between the two sounds of *hl* and *dhl* is much like the difference between the *th* in the English words 'thigh' and 'thy'—a distinct element, absent in the former, being introduced into the latter. But nothing is so difficult as to give an account of sounds in print, even if one has recourse to the whole array of Lepsius's diacritical marks. We have never heard *ama-ba* for graves (p. 30), but always *amaliba*, the singular being not *ili-ba*, but *i-liba* (contracted from *ili-liba*); but possibly this may be a mere typographical slip which has escaped the author's attention; in fact, a formidable list of *errata* shows what he has suffered at the hands of his printer. As this book was written at Bulawayo, where natives of many sorts are congregated, it is possible that a critic conversant with the best speech of Zululand proper might take exception to some points in it; but these could no doubt be corrected by inquiry on the spot, and it is, confessedly, only a "stepping-stone to the more learned, abstruse, and voluminous grammars already published." As such it is well calculated to fulfil its object, and a small exercise-book of the sort is badly wanted. The best handbook, Colenso's 'First Steps in Zulu' (shortly, we hope, to be reprinted), admirable as it is, is scarcely adapted for beginners; and the Rev. C. Roberts's 'Zulu-Kafir Simplified,' besides being a larger and more expensive work than the one before us, is in many points open to criticism. We should mention that Mr. Eyles has provided a key to the exercises.

If our classification of languages (like the table of nations in Gen. x.) is to be geographical, then the Taal counts as an African language. It is an interesting phenomenon philologically, as lately pointed out by Prof. Hesselung; but it never was, as some imaginative writers have asserted, the official language of the late Transvaal Government, which used a perfectly correct (from the grammatical purist's point of view), but somewhat antiquated, Dutch—in fact, the Dutch of Van Riebeeck and the 'States Bible.' The colloquial 'Afrikaans'—the Taal proper—is, besides being a curiosity, a fairly easy language to learn, and very necessary to the traveller or settler in the inland districts of Cape Colony, as well as the Transvaal. An attempt has been made to supply a guide to it in *Elementary Lessons in Cape Dutch* (Williams & Norgate).

*Safari za Wasuaheli* (Reiseschilderungen in Suahelisprache). Von Dr. C. Velten, Lehrer des Suaheli am Seminar für orientalische Sprachen. (Göttingen, Vandenhoeck & Ruprecht.)—*Reiseschilderungen der Suaheli*. Herausgegeben und übersetzt von Dr. C. Velten. (Same publishers.)—Dr. Velten has already published a collection of Swahili tales, the fruit of his leisure hours as Government interpreter at Dar-es-Salaam, and he now presents us with seven texts which will be very welcome to all students of Swahili.

Four of the narratives were dictated to Dr. Velten; the remaining three were written—two by Mtoro bin Mwenyi Bakari, the other by Abdallah bin Rashid, who crossed Africa in 1894 as *nyampara* to Count Götzen, and died in 1897. These last are, naturally, more carefully composed, and in more correct Swahili; the others, however, are surprisingly clear and connected accounts, though, as might be expected in the circumstances, somewhat long-winded.

Sleman bin Mwenyi Chande describes a trading expedition into the interior which he undertook, with some companions, in 1891. He seems to have gone to Tabora, in Unyamwe, thence to the Fipa country at the southern end of Tanganyika, then, after crossing the lake in canoes, to Lake Mweru, returning by way of Mambwe and Unyamanga, which lie between Nyasa and Tanganyika, and so north-eastward to Ugo, and through the desert of Marenga Mkali back to the coast. We have had some little difficulty in checking Sleman's progress on the maps at our disposal, which is probably not so much his fault, though some lapses of memory would be excusable after a two years' interval (the account was dictated in 1893), as that of the maps. Even were all the minor details more than approximately correct when first laid down, they could not long remain so; African villages in those parts are constantly changing either their sites or their names. Sleman, by-the-by, in almost every case, gives both the name of the village and that of the chief or headman, thus showing that in the country traversed by him, at any rate, the former has a distinct name of its own. Thus: "We departed, and went, and slept at Kisanso.....and the headman [*mkubwa*] of Kisanso, his name is Kitula. And in the morning we went on to Choma.....and the headman of Choma is called Kaputa," &c. This applies to greater chiefs (so-called "sultans") as well as to mere headmen, with the exception of Milo, in the Marungu country, whose town is known simply as "Milo's" (marked on maps as Pamilo); while the Sultan of Kabwire, on the other hand, appears to have no name of his own, only a territorial designation. Sleman's story is a somewhat depressing record of small and sometimes great annoyances, both from the wiles of sultans and the perils of the wilderness; and the profit netted by the party after settling accounts at Zanzibar—500 dollars, say fifty pounds—seems scarcely sufficient to tempt future speculators, especially when we have to set against it the loss of thirty-two members of the caravan, some killed by wild beasts, but most in fights with hostile tribes. On the whole, the narrator has some excuse for his pessimistic conclusion that "if a man has not yet travelled on the Barra" (the mainland) "he does not know the troubles of this world." At the same time, the narrative itself is not without indications that the versions of the sultans might have been worth hearing.

Selim bin Abakari, our next traveller, accompanied Major von Wissmann, in 1891, on the expedition undertaken to place a German steamer on Lake Nyasa. This journey, by way of Chinde and Blantyre, is interestingly described, especially the parts dealing with the almost unknown *washenzi*, north of the lake—the Wankonde and Wasango. Two other journeys of Selim's cover entirely different ground: he took a trip to Berlin in 1894, and in 1896 accompanied one of his former patrons, Dr. Bumiller, through Russia and Siberia. We quote a short passage from each, translating as literally as possible, in order to preserve the quaint charm of the original:—

"Near Naples—it takes two hours going there—is a mountain of fire, which is called Vesuv. And that fire came out of the ground, eighteen hundred and twenty years ago, as people have told me, and now it is always burning. And it destroyed two towns which were there, near that mountain; those towns are called Pompei and Herculaneum. And

now the Sultan of Italien [the forms of the proper names show that Selim's learning was imbibed through the medium of the German language] is causing work to be done in digging out those towns, in order to discover how it was that the fire destroyed them. And they have succeeded in digging up many things there in those towns. And it is a wonder—a man may see the people who lived there, just as they were, on that day, long ago, when the fire came down.....When we anchored, many boats came, some bringing passengers, and some carrying people having trumpets, mandolines [*vinanda*], and tambourines [*matari*]. Small boys and women and men came, playing on these instruments, and dancing and singing, and holding out umbrellas to ask for pice. And others brought fruits and other things for sale.....every sort of thing which is sold. These people are very bad indeed—their custom is to steal. And they know how to make game of people and to rob them."

The second extract relates to Russia:—

"Those men who were waiters [*maboi*, i.e., "boys"] at the hotel [Europa, at St. Petersburg] are not at all of the tribe of the Russians, they are Germans [*watu wa kidutsch*] or Tartars. And these Tartars are Moslems. The boys who waited at our table were all Moslems. When I asked them for my food and for that which I wished to drink, they were astonished [and said] 'Why do you not eat pork nor drink wine?' I answered, 'I do not drink wine nor eat pork because I am a Moslem.' And they answered that they too were Moslems. I thought they were making game of me, and said, 'How is it that you are Moslems in this country?' They said, 'Our tribe is called [that of] the Tartars, and the Tartars are Moslems.' I did not believe them. I thought they must be telling me lies. I got up and went to my room and rang the bell, and a boy came, who knew German, and I asked him, 'What people are these who do the work at our table?' He answered, 'They are Tartars.' I said, 'What is their religion?' He said, 'Islam.'.....And the Moslems of that country eat horseflesh. I was much astonished at this, because, among us, horseflesh is forbidden [*makruh*], but among them it is lawful [*halali*]. And their [sect of] Islam is that of Sunni; they say their prayers and read [the Koran] very often."

Of a different character are Mtoro's two accounts of journeys into Udoo and Uzamu, with copious and apparently careful notes on the customs of tribes little known to Europeans, which make these documents exceedingly valuable from an ethnographical point of view. The German translation, which seems to be accurate enough, will make them accessible to such students as do not find it worth their while to master the Swahili tongue. For linguists the German version will be of least help when most wanted, as it is almost always too free to throw any light on difficult constructions. A word-for-word translation would be somewhat awkward, and Dr. Velten avowedly aims merely at giving the general sense faithfully in a readable form; but the following sentences will show that the reader is in no danger of being demoralized by too much assistance from his "crib" (p. 46):—

"Tukenda setu hatta kwa Mawala. And we went our [way] as far as to Mawala's. Tukapanga, tukapeleka mahongo. And we pitched our camp, and sent tribute, and akakataa. Tukamwambia, 'Unafanya ugorofi he refused it. And we said to him, 'You are making wa nini tena?' Akatwambia, 'Nataka bad luck of what, again?' And he said to us, 'I mwende mkanisaidie kupiga want you should go and help me to fight the Wahehe. Ndio mahongo wangu, kwa sababu Wahehe. This is my tribute, because the Wahehe Wahehe huja usiku. wakaachukua ng'ombe zangu, come by night, and lift my cattle, till they are hatta zimekwisha zote.' finished all."

Tukenda, of course, is for *tu-ka-enda*. Between this and the following there should surely be room for an accurate and yet not uncouth rendering:—

"Auf unserem Weitermarsche kamen wir zum Sultan Mawala. Nachdem wir uns gelagert hatten, schickten wir ihm seinen hongo, aber er weigerte sich ihn zu nehmen. Wir sagten zu ihm, 'Was soll denn das heissen?' Er erwiderte, 'Ich wünsche dass ihr mir auf meinem Zuge gegen die Wahehe Beistand leistet, denn die Wahehe haben uns in letzter Zeit

häufig Nachts überfallen, und unser Vieh weggeschleppt, bis nichts mehr übrig geblieben ist.

We do not feel quite certain of the sense of *unafanya ugorofi*—it seems to mean, "What bad luck are you afraid of?" i.e., "Do you think our goods are unlucky that you will not touch them?"—and therefore feel not unreasonably aggrieved when put off with a mere paraphrase, like Dr. Velten's rendering of the question.

This is not the place for a detailed textual criticism, but we may point out that, on p. 17, *enda walipa wote pia* is probably a printer's or transcriber's mistake for *ntawalipa* [or *nitalwalipa*] *wote pia*, which is required by the sense, and also by the parallelism of the construction in this and the next clause. We cannot discover any authority for translating *akenda akachechemu kidogokidogo*, on p. 47, by "Allmählich ging es wieder etwas besser." Steere's "Handbook" gives "*chechemu*, to be lame" (*chechemu* does not appear in the vocabulary), and we should be disposed to render the passage thus:—

"We remained there because the leader of the caravan was ill. We stayed seven days, and on the eighth he grew a little better [*akapata hajambo kidogo*]. We started him on the road [*tukamtia njiani*], and [=though] he still walked a little lame." The word, too, which is repeatedly translated by List, really means "violence." These observations may seem hypercritical; but it is important, when so few Swahili texts are available, that those few should be edited with the most scrupulous care. We welcome the publication of such documents as these, and trust that they may be followed by others, and particularly that the unpublished materials believed to exist in considerable quantities—especially ancient poems—may one day see the light.

## RECENT VERSE.

*Ballads and Lyrics.* By Bliss Carman. (Bullen).—It is to be hoped that this little selection of pieces, old and new, may serve to enlarge the borders of Mr. Carman's audience. It is put together with a sparing hand, and with some unaccountable omissions. Nevertheless it contains a fair sample of the quality of a writer from whose work the authentic note of poetry is rarely altogether absent. Mr. Carman should appeal to an age with a strong tendency to revise the canons of its civilization and to live more closely by the promptings of earth. With the difference which the possession of the definitely literary temperament implies, he is one of the first of the sons of Walt Whitman:—

Make me over, mother April,  
When the sap begins to stir.

That is his most characteristic aspiration, the lyric cry of nympholept modernity in the renewal of spring:—

Take my dust and all my dreaming,  
Count my heart-beats one by one.  
Send them where the winters perish;  
Then some golden noon reappear  
And restore them in the sun,  
Flower and scent and dust and dreaming,  
With their heart-beats every one.

In the most obvious and literal sense he is emphatically an out-of-doors man, one of "the vagabondish sons of God" who

Idle down the traffic lands,  
And loiter through the woods with spring:  
To them the glory of the earth  
Is but to hear a bluebird sing.

He has the "wander-biddings" upon him, driving him to far travel over sea and land, and he returns to chant the song of "the open road":—

Now the joys of the road are chiefly these:  
A crimson touch on the hard-wood trees;  
A vagrant's morning wide and blue,  
In early fall, when the wind walks, too;  
A shadowy highway cool and brown,  
Alluring up and enticing down  
From rippled water to dappled swamp,  
From purple glory to scarlet pomp;  
The outward eye, the quiet will,  
And the striding heart from hill to hill;

The tempter apple over the fence;  
The cobweb bloom on the yellow quince;  
The palish asters along the wood,—  
A lyric touch of the solitude;  
An open hand, an easy shoe,  
And a hope to make the day go through.

As he passes from sensation to philosophy—for he is a philosopher—the day's tramp becomes to him the most natural symbol of life itself. To that, too, he will bring "the striding heart," ready for the adventure and its breathless joys, ready, too, at eve to lie down and take his rest, when the Scarlet Hunter, who touches the maple to its fall, comes upon his trail. Only it must be life and not mere existence:—

When I am only fit to go to bed,  
Or hobble out to sit within the sun;  
Ring down the curtain, say the play is done,  
And the last petals of the poppy shed!  
I do not want to live when I am old,  
I have no use for things I cannot love:  
And when the day that I am talking of  
(Which God forbid!) is come, it will be cold.  
But if there is another place than this,  
Where all the men will greet me as "Old Man,"  
And all the women wrap me in a smile,  
Where money is more useless than a kiss,  
And good wine is not put beneath the ban,  
I will go there and stay a little while.

But Mr. Carman is no blatant and incurable optimist. He sees life in no monotonous bath of sunshine, but as it is, with its shifting and varied lights and shadows. In particular, the interrogation marks with which it begins and ends are not hidden from him. Using a metaphor of which he is fond, he compares himself to the vagrant bee, trying the uncharted flowers:—

From gorgeous *If* to dark *Perhaps*  
I blunder down the dark of years.

Many of his verses have their origin in moods extremely conscious of the pathetic side of things, of the *desiderium*, rendered more acute by the remorseless fidelity of memory, of a vanished mistress. Such, for instance, is 'Low Tide on Grand Pré,' a poem which, rather markedly for one who is on the whole so original and self-sufficient a writer, betrays the influence of Mr. Swinburne. Such also are 'The Last Room,' a fine bit of symbolism, 'At Columbine's Grave,' with its exquisite self-criticism of the optimist, and 'The Northern Vigil,' a powerful vision of the lover waiting in the empty house for the woman who comes no more:—

Outside, the great blue star  
Burns in the ghostland pale,  
Where giant Algebar  
Holds on the endless trail.  
Come, for the years are long  
And silence keeps the door,  
Where shapes with the shadows throng  
The fretful chamber floor.  
Come, for thy kiss was warm,  
With the red embers' glare  
Across thy folding arm  
And dark tumultuous hair!  
And though thy coming rouse  
The sleep-cry of no bird,  
The keepers of the house  
Shall tremble at thy word.

As has already been suggested, Mr. Carman is essentially the man of letters grafted on the vagrant. Art also is to him a kind of adventure. In a beautiful elegy on Stevenson in his high grave beneath "the nomad tented stars," he describes him as "the master of the roving kind," and

the type of all  
That strain in us, which still must fare,  
and hails all artists as

You whom the haunted vision drives,  
Incredulous of home and ease,  
Perfection's lovers all your lives.

He is not himself an impeccable or finished artist, but he is a genuine one. By methods of his own, direct, slangy, regardless of the conventions of language, and often of the decencies of rhyme, he succeeds in making his impression. In the house of Idiedaily, he tells us,

Not a night but some brown maiden  
Bettered all the dusk she strayed in,  
While the roses in her hair  
Bankrupted oblivion there.

The phrases are too audacious and will hardly pass muster with lovers of our language. But, like so much that Mr. Carman writes, they have at least the trick of lingering unbidden in the memory.

Mrs. Chesson is favourably known as a writer of pleasant and tuneful verse, and though many of the poems collected in *Aquamarines* (Grant Richards) have already appeared in various periodicals, only a hard-hearted critic could suggest that they were not worth reprinting. A lively fancy playing sympathetically with the gracious and less solemn aspects of nature gives the book its peculiar charm; it should be read in the open air. Mrs. Chesson is apt to "sow with the whole sack," but the diffuse and unrestrained manner is somehow in harmony with the subjects chosen. In her use of archaic and provincial words she is not always happy, e.g.,

The wind dropped dead at the forest edges  
As a bird from the stone that a slinger sledges;

and the second line of the following couplet,  
The reaper thinks of harvest, and the children think of nutting,  
And the bramble feels her hips growing red and growing strong,

argues a certain insensibility to the ludicrous. We lay no stress on these shortcomings, which are amply redeemed. As a characteristic example of the author's verse we may quote

## THE SUNFLOWER.

The Sunflower bows upon her breast  
Her golden head, and goes to rest,  
Forgetting all the days that were  
When she was young and proud and fair;  
And in the glowing August air  
Bees came and sought and found her sweet.  
Now earth is cold about her feet,  
And waste forsake her, and the sun  
No longer seeks her for the one  
Flower in his splendid image made.  
Her beauty's done, her farewell said,  
Her large leaves fold in weary wise,  
And heavy are her great brown eyes.  
The living rubies that would run  
Across her discs that mocked the sun—  
The ladybirds sleep, every one.  
The great stalk stoops towards the earth  
Where all dreams end, whence all have birth.  
The live-bee has forgotten quite  
How once he loved her, for the night  
Has come wherein no bee can spy  
Sweets in this sunflower, dead and dry.

Mrs. Chesson writes charmingly of fairyland. Even Saxons may enjoy the play entitled 'Muirgeis,' which is to be produced as the libretto of an Irish opera and is full of the spirit of Celtic romance.

The announcement of the Coronation produced much verse-writing, but not, we regret to say, much worth notice. The *Ode for the Coronation of King Edward VII.*, by James Douglas (Elkin Mathews), does, however, deserve consideration. It is a very virile and workmanlike performance, lacking, indeed, in the matured felicity of expression which characterizes Mr. Watson's Coronation poem, but surpassing it in sheer volume of sound, and more interesting in a way we shall mention. One reverberating line follows another, "like as the waves make towards the pebbled shore." We note dignity and originality in the treatment. Stanza viii., indeed, with its presage of the "mortal ills" which annoy kings, almost prophesied the national disappointment and dismay. The constant use of long words of Latin origin may be defended as in keeping with the pompous and grandiose nature of the event celebrated, but we think that "vicissitudinarian gloom" is too much of a mouthful. The gift of using such Latinisms is a very delicate thing. Milton and Shakespeare had it. Wordsworth had it sometimes. We do not like some of the metaphors. Thus we are told that Victoria's virtue

## damaeacenes

Our g'alve of empery with diviner gold  
Than any our glorying steel guarded of old.

The first part of the poem is somewhat too catechetical in form; on the other hand, vocatives throughout are fortunately absent. The Ode closes with a really fine prayer, breathing the elevated spirit of Mr. Kipling's

'Recessional,' and full of notable passages, such as the description of Elizabeth:—

The crown that long ere now  
Heard the blood royal beating life to death  
In the cold temples of Elizabeth,  
and her captains,

the flinty fists of doom,  
That smote the Don, and made the sea a tomb  
For England's foes for ever,

and of Canada:—

Tall Canada, whose lakes are shining shields,  
Brandishes her bright river like a spear.

There does not seem to be any reason why the last line of the first stanza should be left unrhymed, nor can "heir" be considered a legitimate rhyme to "her."

And what is the interest of this performance, which, by the way, includes some bold metrical experiments? It is that Mr. Douglas has style and originality, and that, while he shows traces of what he has read and stored in his memory, he is no slave to any one master or school of poetry, and should go further. Some of our better established craftsmen construct unassailable mosaics from the best sources; they are well-mannered, but they make no mark of their own. They flatter our educated memory, but rarely stir us, never surprise us. Mr. Douglas, if he goes on, will sometimes surprise, sometimes, we dare say, irritate us, but he will assuredly stir us, and his experiments will lead to a higher rank than the classic safety or austerity of too many poets to-day.

#### PALESTINE AND THE JEWS.

*Elements of the Jewish and Muhammadan Calendars, with Rules and Tables, and Explanatory Notes on the Julian and Gregorian Calendars.* By the Rev. S. B. Burnaby. (Bell & Sons.)—Mr. Burnaby possesses the gift required for the compilation of a work of this kind. He also has the power of making things plain to those who may be disposed to follow him in his course of intricate calculation. But even those who may not have the necessary patience or leisure at their command can derive much profit from the book by consulting the elaborate tables embodied in it. The 'Table of Corresponding Jewish and Christian Dates' extends from A.D. 610 to 3003, and the comparison between the Muhammadan and Christian dates is carried forward to the year 3008 A.D. The author has been obliged to use second-hand helps wherever Hebrew and Arabic were concerned, but seems, on the whole, to have made the most of his opportunities. It is, however, difficult to see why he should have volunteered the remark that "Marheshwan is Hebrew, and indicates a month in which rainy weather prevails," the fact being that the word is not Hebrew, and that rainy weather has in all probability nothing to do with it. Mr. Burnaby may have consulted Buxtorf, who does mention such an opinion, but philology does not now stand where Buxtorf left it. Slips of this kind do not, however, detract from the value of the calendar proper, and we hope that Mr. Burnaby will continue his studies of the "other Calendars and Eras" to which he has already devoted much attention.

*Topographical and Physical Map of Palestine.* Compiled from the Palestine Exploration Fund Surveys and other Authorities, under the Direction of J. G. Bartholomew, and edited by George Adam Smith, D.D. (Edinburgh, T. & T. Clark.)—A more excellent map than the one before us could hardly be devised. It embodies a complete survey of the country as it exists in the present day, and there are also inscribed on it all the Biblical names of places, rivers, and mountains. On the side of the big map are two smaller ones, respectively showing the environs of Jerusalem and the vegetation of Palestine. The portions fit for cultivation, which are distinguished by deeper green colouring, appear small in comparison to the whole area; but the limestone hill-lands,

which are marked with a lighter shade of green, are also covered with grass in the spring. The large map is drawn to the scale of four miles to an inch, the proportion being made appreciable to the tourist's eye by a small plan of London on the same scale placed over the Palestine vegetation map. An index covering fourteen octavo pages contains all the names shown on the map, which according to a statement on the title-page number about 3,180. We hope that both students and travellers will make full use of the publication, which can be had in different forms to suit the diverse purposes of the lecture-room, the study, and the traveller's bag.

*Hebrew Illustrated Bibles of the Ninth and Tenth Centuries and a Samaritan Scroll of the Law of the Eleventh Century, together with Eight Plates of Facsimiles, &c.* Published for the First Time by M. Gaster. (Printed by Harrison & Sons.)—The facsimiles are excellently executed. Plates i. and ii. contain texts of the Pentateuch and the Psalms of about the same date. On plates iii. - v. are collected a number of small illuminative designs, neatly grouped and reproduced in the gold and diverse pigments of the originals. The small fragments represented on plate vi. were, in our opinion, hardly worth reproducing, nor does it seem to us that the Samaritan scrolls of the Pentateuch shown on plates vii. and viii. are so old as Dr. Gaster thinks them to be. It would, indeed, have been safer to date most of the fragments a century later than the dates given on the title-page. The two essays preceding the facsimiles are reprinted from the *Proceedings of the Society of Biblical Archaeology*. They are written in Dr. Gaster's usual style, showing much learning and a certain amount of sprightly cleverness, but deficient in critical consistency and conciseness of expression. The essays will, however, be found useful, and may lead others to institute further investigations on both Hebrew illuminations and Samaritan scrolls of the law. The volume as a whole is certainly worth possessing.

*History of the Ancient Synagogue of the Spanish and Portuguese Jews situate in Bevis Marks.* A Memorial Volume, written to celebrate the Two Hundredth Anniversary of its Foundation, 1701-1901. With Illustrations and Facsimiles of Deeds and Documents. By the Rev. Dr. Moses Gaster. (For presentation only.)—The main value of this interesting and handsome volume lies in the publication of a number of deeds and documents which had hitherto lain secreted in the repository of the Bevis Marks Synagogue. The earliest and most important of these contains the first petition of the Jews addressed to Charles II., together with the king's reply, granting them royal protection and guaranteeing their safety. The list of members belonging to the Spanish and Portuguese congregation in London at the present time, given at the end, may be regarded as a copy of the latest document in possession of the Synagogue. The history of the congregation is peculiar. In its beginnings it consisted largely of families of crypto-Jews who had determined to shake off the external observances of Christianity originally imposed on them by the persecutions in Spain. The zeal displayed by these men for the religion which for a long time they could only cherish in private was truly remarkable; and their activity is eloquently described by their present chief, the editor of this volume. Among the points of more general interest is the gratitude expressed by Lord Beaconsfield in a letter to Sir Joseph Sebag Montefiore for restoring the grave of his grandfather Benjamin Disraeli. We are bound to say that in some respects the book has been hastily compiled. A chapter on the relation of Cromwell to the Jews would have been a suitable addition to a work of this kind; but Dr. Gaster would have none of it, and he appears to speak slightly of the

researches of others in the same field of inquiry. The editor's style is also frequently at fault. It is a little odd to use the term "secular friendship" in the sense of a friendship lasting a hundred years; nor should one say that in 1728 "H. David Nieto disappeared," when, in fact, he at that date died a natural and orderly death. But the language lacks dignity and conciseness all through the book. The facsimiles and illustrations are not all equally well reproduced, though the want of clearness may in some cases be due to the bad condition of the originals. Several of the portraits, including Dr. Gaster's own, are, however, finely done.

#### OUR LIBRARY TABLE.

*Recreations and Reflections* (Dent & Co.), a collection of "middles" from the *Saturday Review*, contains papers by some thirty different authors upon half a hundred different topics introduced by a characteristic sonnet of Mr. Swinburne's. We find Mr. George Dewar discoursing after the manner of Carlyle upon Queen Victoria, and, better still, in his own manner, upon the poet Cowper and the glories of Nature; a pair of sensitive Cornish sketches, and a third, 'In a Northern Bay,' by Mr. Arthur Symonds; three acute dramatic studies by Mr. Max Beerholm; a temperate paper, 'In Honour of Chaucer,' by Mr. Churton Collins; two judicious essays on Savonarola and Zwinglius, by Canon Henson; and a slighter one, on 'Quotability,' by Mr. Stephen Gwynn. These are perhaps the best-known names in our contemporary's collection; but we are far from implying that their essays eclipse the rest in point of merit. Indeed, it is remarkable that all the papers reach much the same level of excellence: though, on second thoughts, not so remarkable, when we consider that the book is an anthology culled from an extensive field. We would direct particular attention to a subtle criticism of Ruskin by Mr. D. S. MacColl. But what is perhaps more instructive is to observe the effect of the *genre* itself upon the work of the various writers as a whole. Undoubtedly much charm is lent to the book by the fact that each author is permitted to deal with a subject which he personally loves. Mr. Herbert Vivian's article on the old city of Toledo is a good instance of this; and in general it strikes us that those subjects in which the impression counts for most, rather than reasoning or erudition, are the most successfully treated. In a class of writing in which brevity is imperative we look for compression, for telling and suggestive observations, for the epigrammatic turn which carries the reader's thought beyond the actual words. This, however, is not the note of the book. Its note is rather one of grace and delicate handling. But gracefulness and delicacy are apt to require all the room and atmosphere for themselves, and consequently, if we get the fine flavour of any subject, we are necessarily compelled to forgo most of the body of it. The result is that many of these studies are somewhat on the surface, somewhat gadabout, and coquette a little too much with their themes. The butterfly which is engraved as a headpiece to the volume is the best index to its contents, and perhaps, after this frank premonition, we ought not to demand more. For any one who cares to sip at the Pierian spring, instead of drinking deep, this volume will prove a pleasant companion.

MR. HENRY ELLIOT MALDEN has written for the series "University of Cambridge College Histories" the account of *Trinity Hall*, the modern name of that most ancient body "the College of the Scholars of the Holy Trinity of Norwich," and the volume is published by Messrs. F. E. Robinson & Co. The book is modest and good. In the preface as well as in the text there is full acknowledgment of

the work done for the history by Mr. Latham, the much-loved Master, who died just before the publication. The one point connected with the college in which Mr. Latham, in the opinion of many of its graduates, held views not sound was, curiously enough, the very point upon which he has contributed to the work—namely, the connexion of the college with the study of the civil law. When a particular body in a university has the unique advantage of a special connexion, such as that which from the time of its founder, Bishop Bateman, the College of the Holy Trinity of Norwich had with the civil law, with Church law, and with the diplomatic profession, it should surely be retained at all hazards. The first edition of the revised statutes under the University Commission made wholly insufficient provision for the peculiar nature of the college, and Mr. Latham was not friendly to the widening which the draft afterwards underwent. Moreover, it is a well-known fact that he preferred to attract, from time to time, mathematical and classical scholars by exhibitions and fellowships rather than attempt to raise the standard of legal studies. Bishop Bateman, the founder, was a most remarkable ecclesiastic and diplomatist, and, although somewhat old-fashioned as a theologian and inclined to support the extreme pretensions of the Avignon Popes, displayed in the foundation of the college an enlightened patriotism and a regard for the diplomatic equipment of his country which place him almost by himself among Englishmen. It is a pity that Trinity Hall, in enormously increasing the number of its undergraduates and in becoming famous in the world of sport, should have undergone decline in its position as the home of a peculiar branch of learning at least as necessary in modern as in mediæval times. Although the canon law is a little out of date, and Doctors' Commons—long an appendix of the college—shorn of its ancient glory, yet the civil law has attained to fresh importance as the basis of many of the codes of the Empire, and the college ought to have been the great training-ground in the present day both of administrators for South Africa and of judges for the Judicial Committee of the Privy Council. Our author, by the way, adopts the modern phrase, "the Hall." Half a century ago, and, indeed, up to a much later date, the use of this phrase for the college was looked upon as the sign of the unredeemed and unmitigated cad. In recent years the appellation has been proudly adopted from the lower classes of the town of Cambridge by the most distinguished members of the college. Mr. Latham himself as Vice-Master used always to protest against the use of a name which in his last years, like everybody else, he acknowledged. The change of usage with regard to the word "Christian" was not more complete than the alteration in sentiment with regard to the name "the Hall." We should be inclined to question our author's statement that "in any case.....the Hall would have remained a Hall," for, according to what we think the better view, it never was a Hall, though called by its founder "the College or Hall of the Holy Trinity of Norwich." It always was a college in the points in which an Oxford college differed from an Oxford hall, and it was indeed more of a college than other colleges, because the scholars were associated with the Master and fellows as nominal members of the governing body. Even now the form of admission of a scholar of Trinity Hall recognizes this distinction. So far as is possible, accuracy seems to have been attained in the volume, and the only positive mistake that we have noticed is the familiar one of the misspelling of the Christian name of Lord Edmond Fitzmaurice.

UNDER the title of *From the Fleet in the Fifties: a History of the Crimean War* (Hurst & Blackett), Mrs. Tom Kelly publishes the

familiar letters of the Rev. S. Kelson Stothert, chaplain of the Queen in the Black Sea, and for a few weeks on shore with the Naval Brigade. The letters of a young chaplain from his first ship can scarcely be expected to throw any new light on the history of the war, though they tell pleasantly enough what he saw and what he heard. Mrs. Kelly supplies a fair abstract of the story of the campaign, and adds an interesting chapter on the 'Charge of the Light Brigade,' by one who rode in it, and describes it—we believe accurately—as not a "charge" at all, but an advance at the trot. Naturally Mr. Stothert did not give a roseate picture of camp life during that terrible Crimean winter; but after six weeks of it, and before the worst came, his own health broke down and he was sent to Constantinople. When fit for duty he rejoined his ship, and his account of what was going on on shore is mainly hearsay. Perhaps the most truly interesting pages of the volume are those of the short preface, in which Vice-Admiral Powlett comments on our shortcomings then and at other times. "The dictum *Si vis pacem para bellum*," he says, "meets with but scant respect. 'In time of danger, not before,' is our way," as, indeed, it always has been; and though at present we hear a great deal of the national determination to be thoroughly prepared next time, there are, as Admiral Powlett remarks, many who can remember similar good resolutions made at the time of the Russian war, and also the result.

*The College Student and his Problems.* By James Hulme Canfield. (New York, the Macmillan Company).—"Non cuius homini contingit adire Corinthum." But there does not seem any reason why every American young man should not go to college if he pleases, seeing that his expenses, including fees, board, and room, need not exceed the modest sum of 21l. a year. All the more so as Mr. Canfield, the author of 'The College Student and his Problems,' counsels him to borrow, if he cannot otherwise obtain the means—advice which will sound strangely in the ears of English parents, accustomed as they are to consider ignorance a lesser evil than debt. There is no doubt that the efforts of the universities in the United States to adapt themselves to the needs of a rapidly expanding civilization have been rewarded not only by the increased respect of their alumni, but by the growth of a feeling in the business world as to the commercial value of men who have received a higher education very different from that which prevailed fifty years ago, and in this country prevails still in many quarters. The wide range of choice, not only of institutions, but of curricula and of subjects, open to the American student is well illustrated by the present volume. At the same time it is pleasant to find its author insisting so strongly on the educational value of "the somewhat old-fashioned, but very desirable course containing Latin and Greek," and more broadly of what he calls "general culture courses," as indispensable preliminaries to the highly specialized technical and professional courses to follow. Armed with this manual the American student should be able to give a good account of the faith that is in him. "Plentitude" is doubtless a printer's error.

We note a pleasing addition to Messrs. Methuen's "Little Library" in *A Little Book of Life and Death* selected and arranged by Elizabeth Waterhouse. It consists of short extracts in prose and verse from a variety of authors, ranging from Solomon and Plato (who, by the way, is rather oddly confused with Socrates) to Mr. Rudyard Kipling and Mr. Stephen Phillips. A fastidious reader will probably feel that a good many weak and insignificant poems require his indulgence, but he will readily give it in consideration of

the finer and unhackneyed quotations that accompany them. We may call special attention to the charming extracts—alas! too few!—from the 'Meditations of Henry Montague, Earl of Manchester'; they may be new to many readers.

We have on our table *Splendid Mourning*, by Cranstoun Metcalfe (Ward & Lock),—*A Life at Stake*, by Percy Andraee (Ward & Lock),—*A Strange Elopement*, by W. Clark Russell (Macmillan),—*Papa*, by C. N. Williamson (Methuen),—*The Making of the Empire*, by Arthur Temple (Melrose),—*The Wessex of Romance*, by W. Sherren (Chapman & Hall),—*King Lear*, by D. N. Smith (Blackie & Son),—*Pastors and Teachers*, by the Right Rev. E. Arbuthnot Knox, D.D., Bishop of Coventry, with an Introduction by the Right Rev. Charles Gore, D.D., Bishop of Worcester (Longmans),—*Distinguished Churchmen*, by Chas. H. Dant (Treherne),—*Four Old Greeks*, by Jennie Hall (New York, Rand, McNally & Co.),—*Science of Mechanics*, by Dr. E. Mach (Chicago, the Open Court Publishing Co.),—*The Steam Turbine*, by R. M. Neilson (Longmans),—*Studies in the Lives of the Saints*, by E. Hutton (Constable),—*Great Mottoes with Great Lessons: Addresses to Children*, by G. C. Martin (Allenson),—*Quaker Pioneers in Russia*, by Jane Benson (Headley Bros.),—*Types of British Plants*, by G. S. Colman (Sands),—*Ora Maritima, a Latin Story for Beginners*, by Prof. E. A. Sonnenschein, D.Litt. (Sonnenschein),—*Is there a Religion of Nature?* by P. N. Waggett (S.P.C.K.),—*Joseph John Gurney, a Study for Young Men*, by J. B. Braithwaite (Headley Bros.),—*Statistical Studies in the New York Money Market*, by John P. Norton, Ph.D. (Macmillan),—*Our King and Queen: the Story of their Life*, by W. H. Wilkins, F.S.A. (Hutchinson),—*Arithmetic and Algebra*, by John Davidson and John Adams, B.Sc. (Hodder & Stoughton),—*Higher Mathematics for Students of Chemistry and Physics*, by J. W. Mellor, D.Sc. (Longmans),—*The First Latin Book*, by H. W. Atkinson and J. W. E. Pearce (Dent),—*Religion, Agnosticism, and Education*, by J. L. Spalding (Chicago, McClurg & Co.),—and *Instructions on Preaching*, by the Rev. P. Boyle (Dublin, Gill & Son).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Dictionary of the Bible, edited by J. Hastings, 4 vols. Imp. 8vo, full gilt, 144/  
Sabatier (A.), *Outlines of a Philosophy of Religion based on Psychology and History*, extra cr. 8vo, 7/6  
Watkinson (W. L.), *The Bane and the Antidote, and other Sermons*, cr. 8vo, 3/6

## Fine Art and Archaeology.

D'Esterre - Keeling (E.), *Sir Joshua Reynolds, P.R.A.*, cr. 8vo, 3/6 net.  
Jennings (A. S.), *Paint and Colour Mixing*, 8vo, 5/ net.

## Poetry and Drama.

Shakespeare, *Marina, a Dramatic Romance*, edited by S. Wellwood, 8vo, 3/ net.

## Philosophy.

Personal Idealism: *Essays by Members of the University of Oxford*, edited by H. Sturt, 8vo, 10/ net.

## History and Biography.

Fowler (H. N.), *A History of Ancient Greek Literature*, cr. 8vo, 6/ net.  
Goodall (F.), *Reminiscences of*, 8vo, 12/  
Leopinaise (Mlle. de), *Letters*, translated by P. Wormeley, roy. 8vo, 21/ net.  
Rhodes (C. J.), *The Last Will and Testament*, edited by W. T. Stead, 8vo, 2/6

## Geography and Travel.

Dutt (W. A.), *Norfolk*, 12mo, 3/; leather, 3/6 net.

## Science.

Ellis (G.), *Modern Practical Joinery*, imp. 8vo, 12/6 net.  
Fyfe (H. C.), *Submarine Warfare, Past, Present, and Future*, 8vo, 7/8 net.  
Henderson (C. H.) and Woodhull (J. F.), *Elements of Physics*, cr. 8vo, 5/ net.  
Jekyll (G.) and Mawley (E.), *Roses for English Gardens*, 8vo, 12/6 net.  
Sharp (G.), *Birds in the Garden*, cr. 8vo, 7/6 net.

## General Literature.

Banks (N. H.), *Oldfield*, cr. 8vo, 6/  
Burgin (G. B.), *A Willful Woman*, cr. 8vo, 6/  
Chiswell (F.), *Key to the Rules of the Stock Exchange*, 7/8  
Crosland (T. W. H.), *The Unspeakable Scot*, cr. 8vo, 5/

English Girl in Paris (An), cr. 8vo, 6/  
Hales (A. G.), *McGulsky*, extra cr. 8vo, 6/  
Jesett (M. G.), *The Bond of Empire*, cr. 8vo, 6/  
Mathews (F. A.), *My Lady Peggy goes to Town*, cr. 8vo, 6/  
Metcalfe (C.), *Splendid Mourning*, cr. 8vo, 3/6  
Williamson (Mrs. C. N.), *Papa*, cr. 8vo, 6/

## FOREIGN.

*Theology.*  
Lindl (E.), *Die Oktateuchstadien des Prokop v. Gaza u. die Septuaginta*, 6m. 80.  
Székely (S.), *Hermeneutica Biblica*, 5m.

*Law.*

Mouy (M. de), *Traité sur les Accidents du Travail*, 4fr.  
Voigt (M.), *Römische Rechtsgeschichte*, Vol. 3, 12m.

*History and Biography.*

Chassin (C. L.), *Le Général Hoche à Quiberon*, 2fr. 50.  
Durlieu (L.), *Les Juifs Algériens, 1870-1901*, 3fr. 50.  
Gautier (J.), *Le Collier des Jours*, 3fr. 50.  
Lehmann (M.), *Freiherr vom Stein*, Part 1, 10m.  
Sebeck (O.), *Kaiser Augustus*, 4m.  
Well (M. H.), *Le Prince Eugène et Murat*, Vol. 4, 12fr.; Vol. 5, 3fr.

*Philology.*

Berneker (E.), *Slavische Chrestomathie m. Glossaren*, 12m.  
Richhoff (T.), *Der Weg zu Shakespeare*, 3m. 60.  
Langkavel (M.), *Die französischen Übertragungen v. Goethes Faust*, 4m.  
Middendorff (H.), *Altenglisches Flurnamenbuch*, 3m.

*Science.*

Brunhes (J.), *L'Irrigation*, 15fr.  
Gautier (E. F.), *Madagascar: Essai de Géographie Physique*, 25fr.

*General Literature.*

Bérard (A.), *Marcella*, 3fr. 50.  
Blaise (J.), *Bonheur en Germe*, 3fr. 50.  
Dorys (G.), *La Femme Turque*, 3fr. 50.  
Hanotaux (G.), *Du Choix d'une Carrière*, 3fr. 50.  
Mérouvel (C.), *Martha*, 3fr. 50.  
Rabden (Baronne de), *Le Roman de l'Écuyère*, 3fr. 50.  
Saussine (H. de), *Le Vole de Tanit*, 3fr. 50.

THE DISBANDING OF THE CROMWELLIAN ARMY.  
33, Norham Road, Oxford.

ON re-examining, as your reviewer suggests, the question of the amount of arrears paid the Cromwellian army on its disbandment, I perceive that I did over-estimate the sum paid, but not to the extent which the reviewer supposes. He quotes a very interesting account proving that the sum of 341,000*l.* was paid, but this account is evidently incomplete. The report which the Commissioners for Disbanding presented to the House of Commons on November 6th, 1660, states that the number of regiments to be disbanded in England and Scotland amounted to twenty-four regiments of foot and fifteen regiments of horse, besides the lifeguard. On the other hand, the account quoted by the reviewer includes only twelve regiments of horse, and thirteen, or rather twelve and a half, regiments of foot. It is certain that the regiments not mentioned therein did receive their arrears, for the sum paid to many of them is given in *Mercurius Publicus* and other newspapers. The omission is perhaps due to the fact that they were paid from some different source.

As to the total sum expended in this way, the Report of November 6th ('Commons' Journals,' viii. 176) states that 250,000*l.* had been already paid away, and that 435,000*l.* more was still required to complete the business. This gives a total of 685,000*l.*, which was the basis of my statement that about 700,000*l.* was spent in this way. However, I made the mistake of not deducting from this sum the amount spent, or to be spent, in paying off ships—viz., 161,000*l.* The sum required for the army would then amount to 524,000*l.*

The official documents on the subject, so far as I have been able to come across them, are few and not sufficiently detailed. The 'Journals of the House of Commons,' vol. viii. pp. 143, 176, 189, 196, and the newspapers from August to December, 1660, are the chief sources of information accessible. C. H. FIRTH.

## THE FIREFLY IN ITALY.

July 12th, 1902.

WITH reference to the note in the *Athenæum* of to-day by Sir David Hunter-Blair, I have never made a study of the animals known to the ancients beyond that of their portraiture in painting and sculpture and on coins; but as regards Sir David's statement that there is

"absolutely no mention" of fireflies "in all the writings of antiquity," I can at once refer him to the following passages in Aristotle and Pliny.

Aristotle, 'History of Animals,' iv. 1, 3: "The glowworm [*πυρολαμπίς*] is both winged and wingless"; and v. 17, 7: "The wingless glowworm has its beginning in a little, hairy, black grub." Both quotations probably refer to *Lampyrus noctiluca*, the *mouche lumineuse* of the French.

Pliny, 'Natural History,' xi. 28 [34]: "The glowworm [*lampyrus*] emits from its side at night a light like that of fire, bright at the instant it opens its wings, and again extinguished in darkness at the moment it closes them"; and xviii. 26 [66]: "The signal of the ripening of barley and for the sowing of millets is one, the shining of the 'cicindulae,' so the rustics call them, but the Greeks 'lampyrides.' How boundless is the bounty of Nature!" Both these passages undoubtedly refer to *Lampyrus italica*, the *luciole* of the modern Italians.

The fireflies or glowworms of Southern Asia and South America are species of *Fulgura*. All the same, it is remarkable that there should be no allusion in the poetical writings of the Greeks and Romans to the firefly, for the phenomenon of their periodic appearance, however familiar, is always striking, and always suggestive of poetical imagery.

GEORGE BIRDWOOD.

Hampstead, July 14th, 1902.

THE firefly was undoubtedly known to the Greeks and Romans of the classic age. After reading Sir David Hunter-Blair's letter in your last number I turned to Forcellini under *cicindela*, and found him citing Pliny, lib. xviii. cap. 66: "Lucentes vespere per arve cicindela; ita appellant rustici stellantes volatus, Græci vero lampyridas." Referring to the passage to ascertain whether Pliny had said anything further, I was rewarded by encountering a fine burst of rhetoric, even though the point of view be rather that of utility than of beauty:—

"Extremo autem hoc tempore [that of the first visible rising of the Pleiades about the second week in May] panici milliique satio est. Incredibili benignitate natura! Jam Vergilias in celo notabiles catervas fecerat; non tamen his contenta, terrestres fecit alias, veluti vociferans, Cur celum intuearis, agricola? Ecce tibi inter herbas tuas spargo peculiarias telas, easque vespere et ab opere disjuncti ostendo, ac ne possis praterire, miraculo sollicito. Habes ante pedes tuos ecce Vergilias."

It would be interesting to know whether Tennyson's beautiful couplet in 'Locksley Hall' is to be reckoned among his happy borrowings:—

Many a night I saw the *Pleiads*, rising through the mellow shade,  
Glitter like a swarm of fireflies tangled in a silver braid.

In another place (lib. xi. cap. 34) Pliny speaks of fireflies under the name *lampyrides*: "Lucent ignium modo noctu, laterum et clunium colore, [candore?] lampyrides, nunc pennarum hiatu refulgentes, nunc vero compressu obumbrate; non ante matura pabula aut post desecta conspicuæ." It will have been observed that, although he begins by representing the *cicindela* as winged insects, he ends by describing them as creeping amid the grass. It would seem that he confused the firefly with the glowworm, following the authority of Aristotle, who says, as quoted by Pliny's commentators, that some *lampyrides* are winged and others wingless, just like ants. The ancient naturalists apparently did not possess the discrimination of Thomas Lovell Beddoes, who, after having said most poetically of fireflies:—

"Their bright light is evanescent, and alternates with the darkness, as if the swift wheeling of the earth struck fire out of the black atmosphere; as if the winds were being set upon this planetary grindstone, and gave out such momentary sparks from their edges,"—

is constrained by regard for truth to add, "Their light is not nearly so beautiful and poetical as

our still companion of the dew, the glowworm with her drop of moonlight." Isidorus, as cited by Forcellini, also confounds the two insects: "*Cicindela scarabeorum* genus est, eo quod gradiens vel volans luceat." He seems to be alluding to the ordinary derivation of the word from *candela* or *ciere candelam*. The term also denotes a glass lamp.

Perhaps the reason why the Latin poets omit to celebrate the *cicindela* is the metrical impracticability of the word, which, the penultimate being long, cannot be got into a dactylic verse without a disagreeable elision. Vincent Bourne, in his pretty Latin verses on the glowworm, uses *cicindela* merely as the title of the poem, and describes the creature by a periphrasis: "Reptile, quod luceat nocte, dieque latet." The influence of metrical quantity upon ancient poetry would be an interesting subject for examination. R. GARNETT.

## A QUESTION OF FACTS.

July 13th, 1902.

I HAVE too much appreciation of the value of your space to trouble you with the endless question of what is plagiarism and what is not; but I am sorry that I have not been able to protest before against the charge of literary theft which appeared in your issue of last week over the name of Mr. J. Horace Round, who complains that "four out of five" notes which appeared in the 'Obiter Scripta' column of the *St. James's Gazette* were stolen from an article by him in the *Monthly Review*.

Mr. Round has given us a daring definition indeed of plagiarism. Let me state frankly at once that his article was one of several sources to which I referred when writing the column on 'Coronation Titles.' It happened that the *Monthly Review* was the most accessible of the many books and magazines which might have helped me in my search for facts. But does Mr. Round imagine that his writing an article on Coronation peerages in February precludes any other person from touching upon so natural a topic in June?

Mr. Round is surely not asserting his claim to a copyright in facts? One of the facts, I think, which I "stole" from his article was that Queen Victoria created eleven Coronation peers in 1838. Has Mr. Round copyrighted this historic fact? Was it unknown before he declared it to the world last February? If not, where did he obtain his information? and by what moral law is his transference of the fact from the 'Annual Register' less heinous than the act of a busy journalist who joggled his memory with the aid of the *Monthly Review* for last February?

I am not concerned by Mr. Round's suggestion that I know very little of the peerage. It is true. It is true, unfortunately, that the journalist must write hurriedly of many subjects of which he knows little, and the secret of the successful journalist of to-day lies surely in the maxim that next to knowing a thing himself, the best thing is to know where to find it. We are all, in that sense, plagiarists, and the British Museum is the State-endowed store where literary thieves may steal to their hearts' content. It must be so, and the gospel according to Mr. Round would make a thief of every journalist who deals with facts. Every man who rescues something of interest from the past, who saves from oblivion some dusty page, say, in Domesday Book, knows well that he is rendering a service not only to himself, but to the whole race of journalists. It is, surely, one of the inner satisfactions of arduous research.

## THE WRITER OF 'OBITER SCRIPTA.'

ROBERT CROMWELL.

NEARLY fifty years ago Mr. John Forster made the interesting discovery that the parish register of Felsted, in Essex, contained the entry of the burial of Oliver Cromwell's eldest

son Robert, in 1639. Mr. Forster printed this in the *Edinburgh Review* of January, 1856 (No. 209, p. 54), as follows: "Robertus Cromwell, filius honorandi viri M<sup>ris</sup> Oliveris Cromwell et Elizabethæ uxoris ejus, sepultus fuit 31<sup>o</sup> die Maii. Et Robertus fuit eximie pius juvenis, deum timens supra multos." In a foot-note Mr. Forster stated that

"this curious entry has been more than once carefully examined, and it is here printed *verbatim et literatim* as it stands in the register. The word denoted by the contraction M<sup>ris</sup> is *militis*, in the sense of esquire or arm-bearing gentleman, and there are some rare examples of its use with this meaning before a proper name. 'Ritter and miles,' says Selden ('Titles of Honour,' lvi.), 'often signify, in the old feudal law of the Empire, a gentleman, as the word gentleman is signified in *nobilis*, and not a dubbed knight; as with us in England the word *militis* denotes gentlemen or great free-holders of the country also.'"

Carlyle gave the entry in the later editions of his 'Letters and Speeches of Oliver Cromwell,' taking it from the *Edinburgh Review*, but inserting the year date after the day of the month.

In 1893 an attempt was made by a writer in the *Essex Review* (vol. ii. p. 124) to prove that this Robert was the son of Sir Oliver, the Protector's uncle. The argument was originally founded upon a mistaken idea (derived from a statement in the *Essex Notebook* for 1885) that the entry occurred amongst those for the year 1623; but even after the writer had discovered and acknowledged this, he inclined to believe that the Oliver referred to might better be the Protector's uncle than himself, on account of the difficulty presented by the word *militis* (*ibid.*, iii. 209). As the sons of Sir Oliver by Elizabeth, his first wife, were in 1639 middle-aged men, and as the name of his second wife was not Elizabeth, but Anne, this theory (in addition to other objections) would involve the necessity of giving Sir Oliver a third and quite unknown wife as a mother for the equally unknown boy.

In vol. v. of the *Essex Review* (p. 225) Mr. John French, in defending the view that "Oliver" was the future Protector, gave an interesting description of the Felsted registers, and suggested that the vicar must have fallen into the error of supposing Oliver Cromwell to be a knight. To none of these writers, however, excepting perhaps to Mr. Forster, does it seem to have occurred that the position of the word offers as great difficulty as the word itself.

As a matter of fact, we are neither called upon to credit the good vicar with deriving his precedents from the old feudal laws of the Empire and the great free-holders of the English realm, nor, on the other hand, need we suppose him to be ignorant of the true style of a man whom, as Sir John Burchier's son-in-law, he probably knew well. By the courtesy of the Rev. C. T. Eland, the present vicar of Felsted, I have been allowed to inspect the register, and found, not M<sup>ris</sup>, but M<sup>r</sup>; i.e., not *militis*, but *magistri*—a term which occurs in many other entries, employed in the restricted sense which attached to the word Mr. in those days. One recalls, in this connexion, Mrs. Hutchinson's evident annoyance with the captain of Nottingham, who, though he could not be reckoned amongst the gentry, "was called by the name of Mr."

There were two or three other errors in Mr. Forster's copy of the entry, which, correctly transcribed, runs as follows: "Robertus Cromwell filius honorandi viri M<sup>r</sup> Oliveris Cromwell et Elizabethæ uxoris ejus sepultus fuit 31<sup>mo</sup> die Maii. Iste (?) Robertus fuit eximie spei juvenis deumque timens supra multos." The only doubtful word is *iste*, but it is difficult to make it into anything else (it does not at all resemble *et* as written by the vicar), and the word *iste* occurs, clearly written, in a like sense in other entries in the same register.

SOPHIE C. LOMAS.

#### THE "HOUSE OF EARTH."

Engelstrasse 5, Münster, Westphalia.

PERMIT me to mention two further instances of the peculiar mediæval custom of the "house of earth," in addition to Mr. W. P. Ker's interesting note on this subject (*Athenæum*, June 7th).

The Middle High German 'Lay of the Battle of Ravenna' ('Die Rabenschlacht'), composed in Austria by a popular singer towards the close of the thirteenth century, gives the following account of the death of Diether, brother of King Theodorich. After having received a deadly blow in single combat, the young hero falls, grasps the earth with both hands, and raises a particle of it to his lips, as if it were the holy sacrament, imploring the Lord's mercy (st. 457, Martin's edition, 'Deutsches Heldenbuch,' ii., 1866).

The M.H. German dictionary by Benecke-Müller-Zarncke quotes, under the heading 'Opfer,' besides the above-mentioned instance, the following passage from the sermons of the celebrated Franciscan friar Berthold von Regensburg (d. 1272): "There are some men who under condemnation to death believe that they receive the sacrament by taking a crumb or a particle of earth in their mouth before execution."

OTTO JIRICEK.

#### THE LIVRE D'HEURES OF THE DUKE OF CLARENCE'S MOTHER-IN-LAW.

Munich, Bavaria.

To the most interesting note of Mr. Bromby on the family of the Visconti, 'The Marriage of the Duke of Clarence with Violante Visconti' (*Athenæum*, June 14th, No. 3894, p. 755 seq., and 3896, p. 818 seq.), I can add a valuable document, which the last month only has brought out.

The great Munich Library (the Hof- und Staatsbibliothek) possesses the Livre d'Heures of Bianca Visconti, daughter of Aymone of Savoy, wife of Galeazzo II., Lord of Milan, and so mother of Violante, who was married to the Duke of Clarence. This prayer-book, wonderfully rich in miniatures and initials, is the work of Johannes de Cumis, and has also a singular interest, showing resemblances to the frescoes of the Campo Santo in Pisa. Till recently it had passed for the Livre d'Heures of Bianca Maria Visconti, wife of Francesco Sforza (1441); but in the *Centralblatt für Bibliothekswesen*, May, 1902, p. 239, Dr. Franz Boll, the scholarly Keeper of the Manuscripts at the Munich Library, published his discovery that the mother of Violante was the owner of the book. He thinks that it was a wedding present (1350) for Blanche of Savoy. It is possible, although, having studied the Livre d'Heures in consequence of the note of Mr. Bromby, I have found a prayer, "ut hunc mulieri nunc pro angustia parturiendi ingemescendæ tui regni superveniat auxilium." But this prayer can also be referred to later years, just as prayers are added after the death of Galeazzo "pro anima famuli tui et consortis olim mei," and after the death of the two daughters (Maria, 1362; Violante, 1386), "concede peccatrici famule tue Blanche, &c., ut sint in laudem et honorem gloriosi nominis tui et mihi et unico nato meo Galeazzo, comite [sic] virtutum." Almost on every page of the manuscript the allied arms of the houses of Savoy and Visconti (the dragon) are to be seen.

I should add that photographs of the miniatures of this memorable Livre d'Heures (Cod. Lat. 23,215, Cod. C. pict. 42, signature of the Munich Library) are to be purchased of Mr. Carl Teufel, Court photographer of Munich, and that they are numbers 1783-1800 of the series 'Photographische Einzel. aufnahmen aus den Schätzen der K. Hof- und Staatsbibliothek in München' (see *Centralblatt für Bibliothekswesen*, l.c., p. 229 ff.).

DR. MAX MAAS.

#### THE MARRIAGE AND BURIAL CEREMONIES OF THE OLD PERSIANS.

Shanghai, May 5th, 1902.

HAVING lately, with the object of throwing light on the ethnology of Central Asia, been making a study of the old Chinese historical writings, I lighted in the 'Wei Shu,' a work written towards the close of the sixth century, on a most interesting description of Persia under the Sassanians, which does not appear to have been previously translated. I have, therefore, given a rendering of the description so far as it throws light on the marriage and burial customs, for our knowledge of which we have been hitherto dependent on the Greek writers.

Especially has doubt been thrown on the marriage of brothers and sisters. It will be seen that the practice was largely prevalent, according to the Chinese author, amongst all classes. Neither it nor the custom of exposing the dead was universal, nor do they seem to have been in any way compulsory. So also the position occupied by the magi with respect to the proceedings of the courts of justice is interesting when compared with the statements of Ammianus. The names, clearly old Persian, of the functionaries about the Court of the Sassanian Shahs and the titles of address are likewise noteworthy.

The family name of the Shah, we are told, was Posz' (Fars); his personal name Sz'-dso-kam-yang-chwang, probably Yezdegird II.; in Greek, which apparently more closely than modern Persian represented the old form, Is-de-k-ar-d.

'WEI SHU,' CHAP. CIL.

"The king of this country has under him ten ministers [lit. small teeth] to whom he commits the government when he desires to retire for a time. Each year in the fourth month he withdraws to country quarters, returning in the tenth. On his accession the king inscribes secretly in a book kept at his treasury the name of that one of his sons whom he considers most capable; and this entry is kept concealed from his most intimate ministers. On his death the book is opened in the presence of all, and he whose name is therein entered succeeds to the throne. In order to prevent plots, the other brothers are provided with governments in the more distant provinces.

"His subjects address the king with I-cha [t]-fi \* [apparently some such form as Khordād bavi, with which we may compare A.-S. 'Wæghel'] or Fang-pu-lu [this latter is, of course, the Façur of Marco Polo (book ii. chap. lxxv.), which Yule correctly identifies with old Persian Baga-putra]. The king's sons are addressed as Sha[t]-ye Takwan Shah-zade. The Mo-hu-dân [the Moghūdān, the Maubedan Mauded of Darmesteter (Mihir Yasht, 115, note)] superintends litigation. The Ni-fa[t]-han [Zand Nidhātān] has the superintendency of the Royal Treasury. The Khal-kam-sa-tso has the superintendency of letters and books, and all things appertaining thereto. After these are the A-lo-ho-di, having charge of the king's private affairs, and the Bi[k]-po-pu[t] [Zand Viop-paiti; Gr. Panarchēgos], who has command of the entire forces, and under whom are the various affairs of the dependent chiefs.

"The soldiers have mail armour, and carry in round cases javelins; they have also crossbows and ordinary bows and arrows. In war they use elephant carriages, attached to each of which is a squadron of a hundred men.

"Grave crimes are punished by the perpetrator being suspended from a post and killed by shooting arrows; secondarily, by being cast bound into prison; in the latter case it is customary to grant a release on the accession of a new king. Lighter crimes are punished by cutting off the nose, or perhaps only the hair. Sometimes one half of the scalp is shaved and a tablet affixed to the neck, so inflicting disgrace on the offender. Robbers and thieves are bound and left to die. Illicit intercourse with the wives of distinguished men or with boys, and adultery, are punished by cutting off the nose and ears, and by fine, according to the gravity of the case.

\* *Ichatfu*. This is partly translation, partly transliteration. The Chinese word used here for / means "heal," and is actually connected with Sans. *sarva*, whole, the Zend *haurva*, whence *haurvatat*, state of wholeness, on which *Oh. icha*(t), essence of healing, is a play. Cf. the similar salutation in Babylon mentioned by Daniel: "O king, live for ever!"

"The taxes on the land are assessed in silver or copper. The custom of the land is to worship the Spirit of Fire [Ahura mazdao] and Heaven [Mithra]. The written characters are similar to those of the Hu books. Many,\* indifferently rich or mean, select their wives or concubines from amongst their own sisters or female relations. Truly the connexions of these barbarians are stinking and filthy! Amongst the people the women are already well developed in outer appearance at the age of twelve years or upwards. For the education of the kings men of merit at high salaries are engaged.

"With regard to the dead, many leave their corpses on the hills, where they lie exposed for a month. Living apart from the others outside the towns are men whose sole occupation is to perform the rites of sepulture, and who are esteemed so unclean that when they enter a town they have bells suspended from their garments to warn off their fellows. When six months have elapsed from the time of death a strange rite is performed, which is repeated on the seventh day of the seventh month, and on the first day of the twelfth month; on those days each of the survivors sends out an invitation to a festive meeting where they have music and general jollity. On the 20th of the first month of each year sacrifices are offered to the departed.

"In the year 518 a mission arrived from Persia bringing presents. The envoy announced that the Tientze of the Great Nation (Persia), himself born of Heaven (i.e., Baga-putra), desired that there should be perpetual peace between him and the Emperor, and joined in wishing thousands and myriads of blessings on him. From this time onwards missions were frequent."

Regarding this mission, it would seem that some half century earlier China had dispatched a mission to Persia, which was returned, the Shah sending amongst other things a present of elephants. These were delayed in Khotan, the ruler of which thought he had some claims on China. The Emperor remonstrated strongly on this conduct, which led to the mission being permitted to proceed. The object of the embassies seems to have been to form a league against the rising power of the first Turkish empire, then assuming prominence. The Persian monarch here referred to was Kobâd, whose father, Firuz, had been killed in battle by these Turks. Kobâd's son and successor, the celebrated Anushirvân, entered into an alliance with these same Turks, the result of which was the destruction of the Ephthalite kingdom of the Indo-Scythians, a nation whose history is lost, but whose rulers had certainly Gothic affinities.

THOS. W. KINGSMILL.

#### SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 11th inst. a selection of valuable sporting books from the library of Sir Daniel Cooper, Bart., among which were the following: *Annals of Sporting and Fancy Gazette*, 1822-38, uncut, 167l. *Apperley's Life of John Mytton*, first edition, 1835, 18l. 10s. *Carey's Life in Paris*, first edition, 1822, 30l. *Boxiana*, by P. Egan, 5 vols., 1818-29, 24l.; *Life in London*, 1821, 48l.; *Finish to the Adventures of Tom and Jerry*, 1830, 59l. *Anecdotes of the Turf*, 1827, 12l. 10s. *J. S. Gardiner, Art and Pleasures of Hare-Hunting*, 1758, 10l. 5s. *Songs of the Chase*, 1788, 9l. 15s. *Rawstorne's Gamonia*, 1837, 9l. 10s. *Real Life in Ireland*, first edition, large paper, 1821, 17l. 10s. *Scrope's Art of Deer Stalking and Salmon Fishing*, first editions, 2 vols., 1838-43, 20l. *Surtees's Jorrocks's Jaunts*, first edition, 1839, 23l. *The English Spy*, first edition, 2 vols., 1825-6, 25l. 10s. *Alken's National Sports*, 50 plates, 1825, 26l. 10s. *T. Blundeville's Four Chief Offices belonging to Horsemanship*, 1565-6, 12l. *White's Sal-borne*, first edition, 1789, 10l. 15s. *Alken's National Sports*, first edition, fol., 1821, 68l.; *A Cockney's Shooting Season in Suffolk*, 1822, 16l.; *National Sports*, 1823, 43l. *Redouté, Les Liliacées*, 1807, 82l.; *Les Roses*, 1817-24, 84l.; *Choix des plus belles Fleurs*, 1827, 31l. *Ridinger's Various Hunting Scenes, Animals, &c.*, 581 plates, 45l. 13s. *R. L. Stevenson's Works*,

28 vols., 1895-8, 35l. *Boswell's Life of Johnson*, extra illustrated with 330 portraits, &c., 1826, 17l. 10s. *Ackermann's University of Cambridge*, 2 vols., 1815, 13l. 15s.; *Colleges of Winchester, &c.*, 1816, 19l.; *Microcosm of London*, 3 vols., 1811, 20l. *Shelley's Works*, Kelmscott Press, 3 vols., 1895, 23l. *Morris's Earthly Paradise*, 8 vols., *ibid.*, 1897, 19l. 10s. *Chaucer*, Kelmscott, 1896, 89l.

Messrs. Puttick & Simpson sold on Wednesday an interesting collection of books, including several volumes from the library of John Clare. We hardly expected that they would be offered after what had been said; but they were allowed to go for sale and realized high prices. The following are some of the more important items: *Lamb's Works*, 2 vols., 1818, uncut, with autograph inscription of the author, 69l.; *Elia*, 1823, similarly inscribed, 88l.; *Prince Dorus*, 62l. *Coleridge's Poems*, 1797, 7l. 15s. *Egan's Life in London*, 1822, uncut, 15l. *FitzGerald's Six Dramas of Calderon*, 1853, 8l. 5s. *Keats's Poems*, 1817, 25l.; *Endymion*, 1818, 14l.; *Lamia*, 1820, 13l. 5s. (the last three items were in half-calf). *Tennyson's Poems by Two Brothers*, 1827, uncut, 39l. *Waller's Poems*, first edition, 1645, 14l. 15s. *Walpole's Royal and Noble Authors*, 1758, 8l. *Esquemeling's Bucaniers of America*, 1684, 15l. 10s. *Aristotle, De Animalibus*, 1476, 7l. *Blagrave's Mathematical Jewel*, 1585, 6l. *Boccaccio's Tragedies of Princes*, Wayland, n.d., 5l. *Dürer Society*, 4 vols., 6l. 15s. *Hakluyt's Voyages*, 3 vols., 34l. *Lydgate's Ancient Historie*, 1555, 5l. *Parkinson's Paradisi in Sole*, 45l. *Voragine, Legenda Aurea*, 1483, 8l. 10s.

#### Literary Gossip.

MR. FISHER UNWIN will shortly publish a translation of M. Émile Boutmy's 'Essai d'une Psychologie Politique du Peuple Anglais au XIX<sup>e</sup> Siècle.' The volume is a study of the English nation of the present day in its political, social, and moral aspects, and the causes which have led to the formation of the British character are discussed.

THE August *Blackwood* opens with 'An Isolated Case,' by Mr. E. Foxwell, late professor in the University of Tokyo, in which, like De Quincey, he reproduces the sensations of the mind while in a state of exaltation—in his case the result of delirium while suffering from smallpox in Japan. Sir R. Hamilton Lang recounts the progress of Cyprus under British rule, and emphasizes the benefits accruing to our dependencies from the business methods introduced by Mr. Chamberlain into our colonial administration. 'With the Pearlers of N.W. Australia' describes a unique and little-known outpost of the empire. 'On the Heels of De Wet,' and 'Episodes in the Adventures of M. D'Haricot' are continued. Other features of the number are 'A Season in Skye,' and a short story by Mr. Stephen Gwynn, entitled 'St. Brigid's Flood.'

MRS. CRAIGIE has written a paper on the Greek heroine in modern fiction which will appear in the August number of the *English Illustrated Magazine*, under the title of 'Kallisté in Exile.' To the same number Mrs. Bullock Workman is contributing an article on 'Mountaineering in the Himalayas.'

THE New Spalding Club will shortly publish 'The Albemarle Papers,' edited by Mr. C. Sanford Terry. The papers are drawn from the Scottish State Papers, the Additional MSS. in the British Museum, and the collection of Col. H. W. Feilden, C.B.

The volume contains the correspondence of the second Earl of Albemarle, who succeeded Cumberland as Commander-in-chief in Scotland in July, 1746. The circumstances attending the Prince's escape on September 20th, hitherto somewhat obscure, are described in considerable detail, and the vexed question as to the name of the French ship which carried him from Scotland is determined. The volume will be illustrated by portraits of the second and third Earls of Albemarle, and by reproductions of Jacobite prints from the British Museum collection.

MR. BENJAMIN KIDD is leaving England for South Africa in connexion with economic studies on which he is engaged. Since the publication of 'Principles of Western Civilization' he has been occupied with articles of some length for the 'Encyclopædia Britannica.' One of them deals with the application of the doctrine of evolution to society. The article on sociology in the new edition will also be contributed by Mr. Kidd.

A NEW prose work by the Poet Laureate, entitled 'Haunts of Ancient Peace,' with numerous illustrations by Mr. E. H. New, will be published early in the autumn by Messrs. Macmillan & Co.

MR. VOYNICH's exhibition of unknown books at Soho Square, which was to have closed this week, will now remain open until the 26th, owing to a most important discovery—viz., the fragment of a MS. map of the world on the equidistant Polar projection, 1522-1523, which has been described by Mr. E. G. Ravenstein.

THE short stories in the August *Temple Bar* include 'The Man of Lucky Accidents,' a character study, by Miss Emma Brooke; 'Vashti,' an episode in the life of a London beauty, by Mrs. Stella M. Düring; 'The End pays for All,' an Anglo-Indian sketch, by Miss Elizabeth M. Moon; a legend of 'A Gate-House,' which contains a supernatural element; and 'Amid the Leopold Fastnesses,' which shows how a Scotchman defeated a native tribe. A visit to Tennyson is described in 'A Spring Day at Farringford'; Mr. Trowbridge sketches the romantic history of Martinique; and Mr. Montefiore Brice records his experience of the ways and customs of the Samoyedes in 'The Lord of the Reindeer.'

BEFORE her death Mrs. Alexander Hector (better known to the novel-reading public as Mrs. Alexander) had passed for press the proofs of a new novel entitled 'Stronger than Love.' The book will be published by Mr. Fisher Unwin next week. Mrs. Alexander was a prolific novelist, with a gift of fluent narrative and a just appreciation of English middle-class life. Without attaining distinction, she stood, by her reasonable style and naturalness, above many lauded makers of fiction. She died last Thursday week at the age of seventy-seven.

A VALUABLE collection of sporting and other books, chiefly with coloured plates, will be offered by Messrs. Puttick & Simpson on July 30th. Many of the items are of great rarity, and the majority of the works are in fine uncut state. Included in the catalogue are 'Annals of Sporting,' 13 vols., uncut; Rowlandson's 'Comforts of

\* To, the word here and lower down translated as "many," may imply "the many," the majority. It does not mean that the practices described are universal.

Bath'; Alken's 'National Sports,' 'Analysis of the Hunting Field,' 'Specimens of Riding,' and many others illustrated by the same; the first three editions of the 'Life of Mytton'; Grimm's 'Stories,' 2 vols., original boards, uncut; Cruikshank's 'Humourist,' 4 vols., in similar state; 'The Roadster's Album,' an exceptionally rare work on coaching; 'The Life of a Race-horse'; 'Loyal Volunteers,' uncut; and many other rare works of a similar nature.

THERE are a few very important and many interesting books in the five days' sale which Messrs. Sotheby, Wilkinson & Hodge will commence on Monday next. One of the scarcest is a copy of the first edition of Wordsworth's 'Grace Darling,' which was privately printed at Carlisle in 1838, and of which the only other copy to appear in the market was Mr. Crampon's in 1896 (it realized 32*l.*). This second copy is also a presentation one, "from W. Wordsworth, Jun., to the Rev. Thos. Hutchinson." This sale includes an extraordinary number of first and other editions of Sir Walter Scott, 'Waverley' and 'Guy Mannering,' both in the original boards and uncut, being among them. A well-authenticated portrait of Alexander Pope, by Jonathan Richardson, on canvas, 24 in. by 19 in., forms one of the lots. Of the two lots of early Paris newspapers special mention may be made of a comparatively long run of the *Journal de Paris* (July-September, 1789), the first French daily newspaper.

THE present number of the *Edinburgh Review* concludes the hundredth year of its publication. The October issue will contain an article dealing with the whole history of the *Review*, together with some portraits.

THE Committee of the City of Lincoln Public Library are endeavouring to form as complete a collection as their means will permit of literature connected with the city and Lincolnshire. They have already acquired 602 volumes of this character, and also a large number of engravings, prints, and maps. We are glad to see this interest in local history, and hope it will meet with proper support. The Committee propose shortly to publish a special catalogue relating to this department.

THE August *Leisure Hour* includes accounts of 'A Bee Farm in New Zealand,' 'The Regalia of Scotland,' by Mr. George Thow, and 'Tokyo, the Capital of Japan,' by Mr. Douglas Sladen. 'The Present State of Milton's Cottage' is discussed in an illustrated article by Tighe Hopkins; the customs of fifty years ago are described in a paper entitled 'When I was Young'; while Mr. Edward Porritt writes on the 'Indian Reservations of the United States.'

A CORRESPONDENT writes:—

"In reference to that branch of letters which has generally been esteemed the highest, it appears that some forty favourable reviews can no longer sell a dozen copies of a book. Such at least is the experience drawn from two recent volumes. Criticism may err, but if any interest in the higher departments of literary art remained, surely a consensus of approbation would, at least, arouse some curiosity. In England, at all events, serious art seems daily more despised. Instead we have personalities and popular clichés, snippets which debauch the memory, and stories which degrade the taste."

THE most interesting souvenir of the Dumas centenary is an amazingly cheap publication, at a franc, 'Alexandre Dumas en Images,' issued by the Librairie Nilsson. Here we have the novelist caricatured and portrayed from every possible point of view by his contemporaries. There is nothing vicious in any of the caricatures, for Dumas had no enemies except his creditors. In the 'Images' the various phases of his life are fairly represented, his passion (and genius) for cooking not being forgotten. In addition to the illustrations, the publication is furnished with a short sketch of the novelist's career and a reprint of the eulogy pronounced by About at the inauguration of the Dumas statue at Paris in 1883.

THE *Frankfurter Zeitung* records the death at Petersburg of Alexander von Reinholdt, the literary historian, in his forty-seventh year. His 'Geschichte der russischen Literatur,' which appeared seventeen years ago, still holds its place as the best German work upon the subject.

BARON ERNST VON WOLZOGEN, whose novels enjoy great popularity in Germany, has arranged to bring out English and American editions. The first one to be translated will be 'Kraft-Mayr' ('Muscle-Mayr'), in which the composer Liszt figures among the characters. It will appear before the end of the year.

THE death is announced from Budapest of Dr. Schwicker, Professor of the German Language and Literature, and author of a number of works, among them 'Die letzten Regierungsjahre der Kaiserin Maria Theresa' and 'Die Zigeuner in Ungarn.'

DR. KARL WESSELY, the Austrian papyrus expert, has found in a Vienna papyrus some new sayings of Diogenes the cynic. Although the papyrus as a whole is in a wretched condition, several columns are still legible. It contains, besides the proverbs, a number of tales about the philosopher, as Diogenes and the watchmen, Diogenes in the barber's shop, and Diogenes and his stick. Dr. Wessely thinks that the roll must have formerly contained about 300 of these stories. It is hoped that his interesting "find" will soon be edited and published.

RECENT Parliamentary Papers include a Report of the Historical MSS. Commission on Manuscripts in the Welsh Language, Vol. II. Part I. (1*s.* 9*d.*); Statute made by Wadham College with regard to the Pension to be assigned to a retired Warden (½*d.*); Education, Scotland, Report by the Accountant-General (6*d.*); Report of the Proceedings of the Charity Commissioners for England and Wales under the Endowed Schools Acts for the Year 1901 (1*d.*); Board of Education, Draft Order in Council modifying regulations contained in the Order of March 6th, 1902 (1*d.*); Supplementary Regulations for Secondary Day Schools and for Evening Schools (4*d.*); and a Blue-book containing Lists of Associations constituted under the Voluntary Schools Act, 1897, Associated Schools and Amounts of Aid Grant paid, and Unassociated Schools and Amounts of Aid Grant paid (8½*d.*).

## SCIENCE

## NATURAL HISTORY.

*A University Text-Book of Botany.* By Douglas Houghton Campbell, Ph.D. (Macmillan & Co.)—"In the preparation of the present volume," says the author, "an attempt has been made to present in as compact a form as possible an outline of the essentials of modern botany." We may congratulate the author on the success of his attempt. There was no room for much novelty in the arrangement of materials, but the presentation of the details is concise, lucid, and up to date. It is, by reason of its condensation, not a book which we should place in the hands of a beginner, but to more advanced students it will be of very great value. The account of what were once called cryptogamous plants is of special interest. For details concerning the higher plants the author has followed Engler and Prantl, and as to physiology, which is perhaps treated too concisely, he owns his indebtedness to Pfeffer. Abundant bibliographical references are added and a copious index.

*The Hepaticæ of the British Isles: being Figures and Descriptions of all known British Species.* By W. H. Pearson. Vol. I. Text; Vol. II. Plates. (Lovell Reeve & Co.)—How the humble little plants to the elucidation of which the present volumes are devoted can be "figures and descriptions" some students will wonder. It requires an effort of the imagination even to think of them as the probable progenitors of the highly developed flowering plants which now bedeck so much of the earth's surface. Nevertheless, those students who think themselves justified in indulging in genealogical speculations recognize in these liverworts very early representatives of the "phanerogams" of the present epoch. A still earlier phase of development is seen in the green Algae, for which a watery environment is mostly essential. Some of these simple plants somehow or other proved their capability of living under other conditions and of becoming terrestrial in their habits. Be this as it may, there is still a great gap between the relatively simple reproductive apparatus of the Algae and the "antheridia" and "archegonia" of the Hepaticæ, whilst the alternation of generations so conspicuous in them is hardly existent among the Algae. The comparative investigation of the peculiarities of these plants is, therefore, a matter of supreme importance to the botanist, whether from the point of view of the determination and classification of the species or the standpoint of the genealogist. Mr. Pearson's elaborate monograph is mainly devoted to the description and arrangement of the species; but the facts he has got together and marshalled will also be serviceable to those concerned with broader generalizations. It is difficult to say too much in praise of the way in which this monograph has been compiled. Experts alone can test the value and accuracy of the book as to details, but every naturalist can admire the patient labour and skilful method which have been applied to its arrangement. The descriptive matter occupies some five hundred pages, to which are added a complete bibliography and a copious index. The 228 lithographed plates which constitute the second volume furnish an even greater testimony to the skill and patience of the author. By "systematic" students such a book was greatly wanted.

*Nature Study and Life.* By Clifton F. Hodge. (Ginn).—Prof. Hodge's new book on "nature study" goes to show that proper methods of education are proceeding on their way towards general recognition. Many of the ideas and suggestions, be they original or taken from other sources, cannot fail to be of value to those who wish for the advancement of the subject under consideration. Systems of nature study are

usually more or less one-sided, but it is hardly fair to dub a man a faddist because he recognizes that a point is in danger of being passed over and purposely exaggerates its importance. Prof. Hodge, if he dwells upon the economic aspect of "nature study," claims to be fully alive to its other possibilities, and his scheme has the further merit of taking a new direction as well as of having been put to the test in America. A definition of "nature study" given at the beginning of the book describes it as "learning those things which are best worth knowing, to the end of doing those things which make life most worth living," and it is interesting to discover what interpretation is put upon the words by Prof. Hodge. Although he brings forward economic values as of the greatest importance, he does not look at the question from what is known as the utilitarian point of view; he suggests tasks which will be looked upon rather as play, making the pupil active instead of passive. In like manner the work of the teacher becomes one of suggestion and not of demonstration, and children are encouraged to obtain knowledge through their own efforts. For instance, the rearing of animals and plants teaches them, it is contended, to look after themselves or other human life entrusted to their charge, and to respect property which comes in their way. The system of nature study thus elaborated is based by Prof. Hodge upon a consideration of the evolution of civilization; man advanced as he got more into touch with nature, as he domesticated animals, raised crops, and thus obtained belongings. Hence it is that the course outlined in the book under review begins with a chapter on 'Children's Animals and Pets.' Insect study comes in for a large share of attention, and simple methods of preserving sets of them to show their story are well explained. Museum specimens are not, however, to take the place of living ones, but merely to serve as indications as to what creatures and stages are to be looked for. The æsthetic side is recognized from time to time. A special chapter deals with the propagation of plants. In connexion with science teaching, which most generally is what passes for nature study in England, the following passage may be quoted:—

"In adult science we have been studying dead things so long, dissecting and analyzing type forms, that we have well-nigh gone blind to the living, active side of nature; but this has furnished the primitive and fundamental, and must furnish the larger future interests of mankind in nature. So completely does this side monopolize our college and even university courses in biology that our teachers know nothing else to teach. However much value this may be for adult thought, when we attempt to teach little children we must moulit it all."

Noteworthy in this connexion is the story of the toad, with the excellent illustrations accompanying it. A great deal of the work suggested, apart from the study of 'Household Insects,' could be done out of doors; and when a calendar showing the times at which plants come into flower is mentioned the benefits of rambles are characterized. This side of the subject is not, however, made very much of, and in the chapters on elementary forestry opportunities for making observations in the fields and woods are lost. Many of the illustrations are very good; some are decidedly out of place—as, for instance, the picture of the child leading the lion and the lamb; others are needlessly dragged in or fail to fulfil the promise of their titles. On occasion, the subject-matter becomes somewhat dry, parts of the chapter on injurious insects being strongly suggestive of an elementary handbook of horticulture. Prof. Hodge thus explains the economic side of his scheme:—

"With many, the financial motive is the strongest we can bring to bear to induce them to study or allow their children to study nature. After a beginning has been made, others, and so-called higher motives may develop. There is the greater need of enlarging upon the economic motive because it

has never been adequately brought before the public. Our biological science has been too largely a dead museum affair with little relation to the life of the community. When we study nature alive and at work, we begin to realize the incalculable worth of knowledge, the human value of science. A single insect species, inconspicuous and uninteresting in itself, like the San José scale or the codling moth, has the power to destroy or cripple the fruit industry of the entire country."

#### ANTHROPOLOGICAL NOTES.

Man for July contains an interesting communication by Mr. J. L. Myres on implements and ornaments of the Yahgans of Fuegia, the most southerly group of human beings in the world. It points to the existence of a bone and shell age of culture anterior to the stone ages, as was suggested by Mr. Sproat in a paper read in 1867. These people made necklaces of the bones of the cormorant and of segments from the tracheæ of the wild swan; used mussel shells as tools for cutting and polishing; and made harpoon heads, 24 in. long, from a bone of a whale. For producing the harpoons they contrived a tool of mussel shell lashed by a plaited cord of whale's sinew to a pebble gathered from the beach, but they had not acquired the art of working or fashioning a stone implement. Specimens of the objects referred to are in the collection of the North American Missionary Society at Clifford's Inn, and are annotated by Mr. R. M. Middleton. This tribe of island fisher-folk is now reduced below 200 in number, and is still dependent upon the outer world for all but the barest necessities of life.

In the same monthly issue Mr. H. H. Risley discourses the tatu marks of the Dôms of Jeypur, who form part of a large body, numbering, in Upper India, 1½ millions, and are engaged in occupations considered to be degrading as having to do with dead bodies—to superintend cremation, to assist at *post mortems* in hospitals, to make discordant music at marriages and festivals, and so forth. They are also burglars. In explaining their marks Mr. Risley dissents from the interpretation put upon some of them by Mr. Fawcett. He associates one of them with the grim worship of the earth-mother characteristic of these people, in which an enclosure is formed and streaks of blood from the arm of the worshipper daubed upon it, while he prays the goddess that dark night may aid his designs, that his booty may be ample, and that he and his gang may escape detection. Two other tatu designs are explained as embodying the folk-tale of King Haris-Chandra and his wife, who reduced themselves to penury by their largesse in charity.

Major Powell also contributes to *Man* a paper on an American view of totemism; but as a further discussion of the question is promised for the August number it may be well to postpone any observations upon it.

The same subject is touched upon by Mr. Andrew Lang in a communication in answer to Mr. McDougall on the 'Supreme Being and Totems in Sarawak,' in which he justly deprecates dogmatism on the question.

Dr. Beddoe contributes an instructive review of Mr. Mackinder's book on the regions of the world; and Mr. Hartland a notice of Mr. Bryce's lectures on the relations of the advanced and backward races of mankind.

Upon the occasion of the exhibition by M. Émile Rivière of various objects of the Magdalenian epoch found in the cave of La Mouthe, referred to in *Athen.*, No. 3870, p. 879, a suggestion was made that the deposit on the inner surface of the lamp ornamented with a drawing of the head of a wild goat should be subjected to chemical analysis. It was objected that all traces of the composition burnt in the lamp must long since have disappeared, but M. Rivière acted upon the suggestion and submitted scrapings from the lamp to M. Berthelot. He found that the substance was similar to the residue left by burning oil in a lamp, and that

upon dry distillation it gave out an odour resembling that which would be produced by animal grease or lard.

About twenty Fellows of the Anthropological Institute (including some ladies) visited the museums of Cambridge on July 5th. At the Fitzwilliam Mr. Myres gave a luminous address on the Cyprian and other ceramic collections. At the Museum of Archaeology and Ethnology the party were most kindly received by Baron A. von Hügel, and greatly admired the effective manner in which the collection of objects from Mexico presented by Prof. Starr to the Folk-lore Society had been arranged in shallow cases around the entrance. They found the museum itself wholly insufficient for the proper display of the numerous and valuable archaeological and ethnographic collections in the possession of the University. The museum has a finer assemblage of objects from Fiji alone than any other museum can show, and it is much to be hoped that the University will proceed with the project of building a worthy museum of ethnology to take the place of the present narrow and inconvenient building. At the Anatomical Museum, which, under the wise administration of Prof. Alexander Macalister, has become rather an anthropological museum, Dr. Duckworth made a selection of the more typical objects with the view of explaining to the visitors the educational value of the collections. Of this museum, which is also used as a laboratory, the University may justly be proud. The last visit paid was to the Torres Straits and Sarawak collections, which are, for the present, lodged in two dilapidated cottages belonging to the University on St. Andrew's Hill, and are suffering injury from damp. Dr. Haddon, on whose memorable expedition these collections were made, explained in his usual clear and forcible manner the bearing of the objects amassed by him on the daily life, customs, and beliefs of the natives, and the illustrations they afford of artistic taste and mechanical skill. It was impossible to see without regret so rich and instructive a collection so meagrely housed. Men of wealth who are seeking opportunities of using it for the diffusion of knowledge might well turn their attention to the need that exists for the better protection and more complete exhibition of the great treasures of ethnography possessed by the University of Cambridge.

#### Science Gossip.

MESSRS. CROSBY LOCKWOOD & SON have ready for publication a volume entitled 'Aerial Navigation,' by Mr. Frederick Walker, dealing with the construction of dirigible balloons and other flying-machines; and another on the 'Elements of Agricultural Geology,' by Mr. Primrose McConnell, who describes the work as a "scientific aid to practical farming," and aims at expounding the relation of geological formations not only to the production of crops, but to the evolution of live stock.

THE Report of the Committee on Modern Types of Boilers for Naval Purposes has just been issued at the price of 11d.; and the Annual Report of the Inspectors of Fisheries, England and Wales (11½d.).

DR. J. G. GALLE completed the ninetieth year of his age on the 9th ult., and in honour of this the Breslau Observatory (of which he had been for many years director) presented to him a *Festschrift* containing three papers: two by Prof. Julius Franz on a new method of heliometric lunar measurement and on the topography of the west limb of the moon, and one by Prof. Paul Neugebauer giving opposition-ephemerides of fourteen small planets discovered at Düsseldorf, a work which had been commenced under the superintendence of Dr. Galle. All will remember that he was the first to

see Neptune with a knowledge of its planetary character. He resides now at Potsdam.

Two new small planets were discovered at the Königsstuhl Observatory, Heidelberg, on the 26th ult., the first by Prof. Max Wolf, and the second by his assistant, Dr. Carners. No. 475, which was discovered by Dr. Stewart from a photograph taken with the Bruce telescope at Arequipa, Peru, on August 14th, 1901, has been named by him Oello, traditionally said to have been the first Inca empress of Peru, and daughter of the sun.

THE observations of double stars made by the late Dr. J. Jedrzejewicz at his private observatory at Plonsk in the year 1887 (on the last day of which he died) were published about a year ago by B. Merecki in a Polish journal, but as that is so little accessible to astronomers it has been thought well to reprint them in No. 3802 of the *Astronomische Nachrichten*.

WE have received the fifth number of vol. xxxi. of the *Memorie della Società degli Spettroscopisti Italiani*, the principal papers in which are notes by Prof. Riccio on a new spectroscopic construction of the objective, and by Drs. Vittorio and Boccara (in continuation of a previous note) on the diurnal variation of atmospheric refraction.

## FINE ARTS

### ART HISTORY AND BIOGRAPHY.

*William Hogarth.* By G. Elliot Anstruther. (Bell & Sons.)—This little book, if it contains nothing new, at least supplies as adequate an account of Hogarth's life as is possible within such restricted limits. As a criticism of the earliest master of the British school of painting it is hardly so complete. In somewhat cumbersome English the author moralizes upon some of Hogarth's best-known prints, but has evidently no idea of his power and originality as a painter. The exercise of that power was undoubtedly intermittent, though for just the converse of the reasons given in the book. Hogarth painted usually in a way which would engrave well. In consequence he is often too "tight," too precise, and too definite. When his taste was untrammelled by the thought of future translation into black and white he could paint as freely, as broadly and decisively, as the most brilliant of moderns—no small achievement for one whose artistic isolation was so absolute. 'The Shrimp Girl' in the National Gallery and 'The Enraged Musician' at Oxford have long ago established Hogarth's reputation as a painter beyond the range of popular criticism.

*Thomas Gainsborough, R.A.* By Mrs. Arthur Bell. (Bell & Sons.)—Mrs. Arthur Bell's contribution to Messrs. Bell's dainty miniature series is a thoroughly well-contrived compilation. One point only calls for protest. A far more elaborate work on Gainsborough, published two or three years ago, made an ill-advised effort to exalt its subject, both as an artist and a man. By depreciating the merits of Reynolds, both as an artist and a man, Mrs. Bell has unfortunately followed too closely in the footsteps of her predecessor, and her comments on Reynolds's 'Fourteenth Discourse' only show either that she has not read the original carefully or that she has failed to understand it. Her book is otherwise so pleasantly and sensibly written that it would be unfair to judge its single failing too hardly.

*Sir Edwin Landseer.* By James A. Manson. (Walter Scott.)—Landseer, fortunately, is not one of "The Makers of British Art" (the title of Mr. Walter Scott's series), and the volume before us is tastelessly bound and illustrated with small reproductions of line engravings. Mr. Manson, too, writes as if the bubble of Landseer's enormous popular reputation (his

will was proved for 200,000l.) had not burst long ago. Nevertheless, with all these deductions, the book is by no means a bad one. The reader who is interested in painters' gossip of the early part of the last century will find in it plenty of anecdotes of the late Queen and the Prince Consort, of Samuel Rogers, the Duke of Wellington, Count D'Orsay, and many others, which serve to make the volume light reading. The account of Landseer's work is careful and conscientious, while the author's estimate of Landseer as a man is singularly impartial. It is only in dealing with Landseer as a painter that Mr. Manson fails. He does not seem to have realized that Landseer, with all his wonderful gift of imitating the texture of fur and feathers, of hair and wool, was not a great painter, only a very clever one. Nor does he recognize that although Landseer discovered a new means of exploiting popular humour and popular sentimentality, he was not in any way a creative designer, and was a positively bad colourist. Landseer's own remark to Mr. Frith, R.A., "If people only knew as much about painting as I do they would never buy my pictures," was not so far from the truth as his biographer seems to imagine.

*Little Engravings, Classical and Contemporary.*—No. 1. *Albrecht Altdorfer.* With an Introduction by T. Sturge Moore.—No. 2. *William Blake.* With an Introduction by Laurence Binyon. (Unicorn Press.)—The conception of this series of reproductions is as admirable and original as anything that has come from the Unicorn Press, whence have already proceeded many bold and praiseworthy adventures in the use of modern methods of reproduction with a view to popularizing the best work of the old masters. So far as author and publisher are concerned everything seems to have been considered which could make these books really perfect. The shape, the paper, the type, and the design of the cover give evidence of scrupulous taste and sound judgment. The effect of the unprepared vellum backs with their gold lettering, and the grey paper of the cover with its restrained and well-spaced design, is as successful as it is novel, and deserves the highest praise. Unfortunately, however, the best-laid plans of publisher and author may fail through the caprice or negligence of the printer, and these books have one serious defect. Accustomed as the modern printer is to smooth, artificially faced papers, which take the impressions of the blocks without any care or humouring, he not unfrequently has lost the skill requisite for printing on a really good, unadulterated paper, and either allows the shadows to clog with ink or else makes his blacks appear as a faint and broken grey. Some such catastrophe has, we suspect, occurred in the present case. The reproductions of Altdorfer in particular have suffered severely at the printer's hands. In spite of this, however, the book is one of great charm, bringing together as it does a large body of work of one of the most fascinating of German artists, and also allowing Mr. Moore an opportunity for a beautifully written essay on the relation of the beauty discovered by the artist's imagination to the means by which that beauty is conveyed to others, the relation between the idea and its expression. The following sentence conveys a truth on this matter which cannot be too often proclaimed at the present time, when oil painters imitate the quality of pastel, and pastellists try to get the solidity of oils—when water-colourists paint with impasto, and etchers try to do without lines:—

"Each medium is by its nature more proper for seizing certain features and less capable of expressing others; the born craftsman is quick to appreciate this, and so orders his inventions or construes his perceptions as never to lay undue weight on the weaker characteristics of his material; the ordinary professional expert, on the other hand, is never so pleased as when he has made some vehicle bear

what it was never meant to bear, and by the addition of his skill forced it to belie its own nature."

Mr. Moore then proceeds to speak of the singular appropriateness of Altdorfer's designs to the processes of wood engraving, a subject on which his own practice in the art gives him special authority.

In his view of Altdorfer's powers of imagination we are less entirely at one with him. We think he claims for him rather too much. He is not content that he should be regarded as a master of fantastic charm and the creator of the most surprising and poetical conceits. He insists on his dramatic power, comparing him in this respect favourably with Dürer, and complaining of a critic who said that he was incapable of rising to the height of a great tragic situation. We think that the present work hardly bears out Mr. Moore's contention. Altdorfer's conception of the *mise-en-scène* is, it is true, sometimes vividly dramatic by reason of its unexpected quaintness and originality, but in his rendering of the actors themselves the note of exaggeration and eccentricity deprives his designs of the highest qualities of dramatic expressiveness. He lacks the consoling urbanity and dignity of a really grand style, and in proportion as the subject demands this rather than quaintness or intimacy he appears to us to fall short of its demands. Such subjects, for instance, as the 'Transfiguration' and the 'Resurrection' in the series of the 'Fall and Redemption of Man' appear to us to be almost ignoble. Or, if we compare the extravagance and bravura of the 'Noli Me Tangere' of the same series with the serenity and pathos, the real humanity of Dürer's conception of the scene in the 'Little Passion,' it becomes difficult to accept completely Mr. Moore's contention.

In the second volume of the series we have all Blake's woodcuts, in which, as Mr. Binyon says, he worked "in an unusually happy mood." In none of his works do we realize more fully than in these Blake's power of evoking not the objects themselves, but the infinity they suggested to him. Mr. Binyon's preface is entirely just and appropriate, and written without any of the strong bias either for or against Blake's work which most of that artist's critics have displayed. He maintains, what is certainly true, that Blake's work did not suffer in the execution from any lack of skill or training; that in so far as it falls short of completeness and absolute mastery it is rather in the imperfect elaboration of the idea. But this imperfection is, perhaps, less felt in the woodcuts than in any other of his designs.

Mr. W. C. Brownell has republished, with Messrs. Constable, his pleasant volume of gossip on *French Art: Classic and Contemporary Painting and Sculpture*, with numerous and well-selected illustrations. He has also enriched his text by a chapter on 'Rodin and the Institute,' which will be particularly welcome to those who are asking at the present moment who Rodin may be, and why his admirers claim for him so high a place in the ranks of contemporary sculptors. The "talk" in this volume—the word is used advisedly, for the style is colloquial rather than literary—is studio talk of the lighter sort, and may present some stumbling-blocks to the general reader, but in the deciphering of unfamiliar terms he will be greatly helped by the prints, many of which are good.

### GREEK COINS.

*Catalogue of the Greek Coins of Lydia.* By Barclay V. Head, D.C.L., Ph.D., Keeper of the Department of Coins and Medals. With One Map and Forty-five Plates. (Printed by order of the Trustees of the British Museum.)—It is now thirty years since this series of coin catalogues was begun, and it is interesting to compare the latest with some of the earlier volumes. The general scheme is the same, and, as our readers

know, it has been the model for other series of catalogues on the Continent, so that its merit needs "no bush." But the utility of the volumes has been greatly increased by the adoption of photographic methods for the illustrations, which at first were mere outlines. It is a pity, however, that the sizes and weights of the coins were not given in the decimal system as well as in inches and grains. Tables are appended, it is true, for conversion, but it is convenient to have the thing done to hand without wasting the student's time. Useful additions to the book are a map of Lydia, where cities which issued coins are marked in red, and lists of magistrates and titles. For these the researches of Ramsay and other travellers have been used in the map, and the work of Babelon and Imhoof-Blumer in the lists. The coins of Lydia are especially interesting from the early date of their beginnings, which go back to the eighth century. There is much doubt, however, about the early series of electrum coins, some which the editor himself was once inclined to assign to Lydia being now given to Miletus; whilst the general resemblance of electrum series of neighbouring states sometimes makes it impossible to decide where a particular series should be placed. One early series alone is to be found in this book, here placed because of the lion type which closely resembles the gold and silver coins of Croesus, the same reverse being found in both cases. They are now reproduced side by side with the issue of Croesus on one plate, and the resemblance is sufficiently obvious. A few of the early coins show the lion's head in outline only, not in relief; and the editor makes the interesting suggestion that these may come from the Cimmerian barbarians who overran Lydia in the eighth and seventh centuries. Mr. Head also points out the extraordinary variations in the proportions of gold, which made it impossible, without some test, to estimate the value of a given weight; and this was doubtless the reason why a bimetallic currency took the place of the electrum. After Croesus the Lydian coins become more and more local, and consequently the history of each coining city has to be discussed by itself. This is done in the introduction, the cities being arranged alphabetically for convenience's sake. There is a large gap during which the issue of coins ceases altogether; but from the time of Trajan it quickly increases, chiefly in the northern parts of the country. The information to be deduced from coinage as to magistrates' titles, even as to their terms of office, is summarized. Sometimes the magistrate seems to have issued coins at his own expense, when he stamped them with the word *ἀνέθηκε*; in the imperial age this word had lost its original religious meaning, and was constantly applied to gifts of public munificence, so that it is possible that we have here a public largesse. Among interesting types we may mention the horse and palm branch, which suggest connexion with Thessaly (Aninetus); river-gods at several places; the axe-bearing hero in several places, sometimes led by Hermes, suggestive of the worship of the dead; scenes from the Perseus legend (Daldia); head of a Persian magus in tiara (Hieracome); a scene implying that Anaitis had an oracle at Hyprepa; a river-god leaning against a shield (Hyracanis); six lads carrying a bull for sacrifice (Nysa); the serpent of Asclepius coiled on the back of a horse, explained by Mr. Head as issued for a celebration of Asclepian games (Philadelphias); Tylus receiving the herb of life as related by Nonnus (Sardes); scenes from the story of Io (Tralles); and a large number of local deities. The axe, which has lately become interesting through Mr. Evans's fanciful identification of the Labyrinth, occurs on many Lydian coins, and, so far from being confined to Zeus, is "the characteristic symbol both of the hero Tyrimnos and of the sun-god Tyrimnean Apollo" (p. cxxviii). Mr. Head probably means attribute, but the

statement as it stands is one which Mr. Evans might well perpend.

*Greek Coins and their Parent Cities.* By John Ward, F.S.A. Accompanied by a Catalogue of the Author's Collection by G. F. Hill. (Murray.)—In the introduction to this extremely interesting work Mr. Ward tells us of its origin and how it developed. Fascinated with the beauty of Hellenic coins, of which he had acquired a few specimens as works of art, he was induced to see the lands which had produced such delightful objects. With that view he visited Southern Italy and Sicily, but, though he found the pilgrimage pleasant and instructive, he was disappointed when he realized that Greek coins could more easily be obtained at home than in the lands of their origin. This disappointment did not prove a deterrent, and after some years of patient waiting he has been able to bring together, if not a very extensive collection, yet a charmingly select one from an artistic point of view and one in a high state of preservation, as can be judged from a glance at the numerous plates illustrating the coins. Mr. Ward's book is divided into two sections, the first giving a description and illustrations of his collection of Greek coins, the second an "imaginary" itinerary through the various countries in which the pieces were struck and in which they were current. We should have preferred a change in the order, and that the itinerary should have preceded the description of the coins. Though numbering under 1,000 pieces, the collection contains good representative specimens from all the Greek coin-striking world, stretching from Italy to Greece, Asia, Africa, and even to Northern India, and Bactria, where the successors of Alexander the Great founded a kingdom which remained Greek for over two centuries, and which produced coins remarkable not only for their artistic merit, but also as bearing the finest series of royal portraits ever issued. The description of his coins was entrusted by Mr. Ward to Mr. G. F. Hill, of the Coin Department in the British Museum, whose intimate acquaintance with ancient numismatics is a guarantee for the accuracy of this portion of the work. Mr. Ward was fortunate in finding so able a coadjutor. So perfect is the general condition of the collection that over two-thirds of it were found capable of illustration either by the autotype process or by half-tone blocks dispersed throughout the text. Those who know the difficulty in getting fine Greek coins will appreciate the discretion which Mr. Ward has exercised in his selection. The plates illustrating the coins are the best, we believe, we have ever seen. So uniform throughout is the collection that it would be difficult to say in which section it particularly excels. Naturally the Italian and Sicilian coins are the most attractive; but those of Greece proper and Asia are so full of character that to the experienced eye they are equally charming. Mr. Hill has limited his labours to a simple description of each individual specimen, with its size and weight; and it is therefore with all the more interest that we turn to Mr. Ward's descriptive itinerary. Though he calls it an "imaginary" tour, it is very evident that he is personally acquainted with most of the places of which an account is supplied. This mode of illustrating a coin catalogue is a novel one; and though the author excuses himself when he says that what he has written is more for the use of the general public than for scholars, we do not admit any need for excuse, as we have before us a most readable and instructive volume. Following the order of the coins themselves—that is, beginning with Italy and proceeding eastwards—we have not only excellent views of the districts and cities described, but also illustrations of the principal objects which have been found on the various sites, together with authentic portraits of philosophers, poets, warriors, and physicians. The work is

brought up to date with accounts of the latest discoveries at Olympia, Cnossus, Cyprus, and even in Egypt, where so much of late has been done by Prof. Flinders Petrie and others, not excepting the remarkable find of papyri at Oxyrynchus by Mr. Grenfell and Mr. Hunt, under the auspices of the Egypt Exploration Fund. We only take exception as regards the illustrations when the author introduces modern pictures by Poynter, and such portraits as those of "The Maid of Athens" and Byron, which seem a little incongruous in a work of this nature. We fully endorse Mr. Ward's remarks when he criticizes the productions of the present age and suggests that the Master of the Mint should encourage designers to turn their attention to the study of ancient coins, which would soon reveal to them how far they are behind the times of ancient Greece, and we might add even of Rome. This defect becomes more apparent every day, and stares us in the face when we handle the latest productions of the Royal Mint.

#### MISS WILLIAMS'S COPIES OF VELASQUEZ.

At Pembroke Studios, Kensington, Miss Williams has a small exhibition of copies from works in the Prado and the Louvre. These are noteworthy for their indications of a serious attempt to render the actual quality of the originals. The fashion of having copies of celebrated old masters has largely declined, and the art of the copyist, as seen in our public galleries, has sunk to its lowest ebb. The majority of copyists make no effort to produce their effects in the same way as they are produced in the original. They are content if a positive opaque blue answers to a blue in the same place in the original, regardless of the fact that there it may be produced by the subtlest superposition of many different tints. In fact, they render the old masters in the haphazard and sticky quality of modern oil paint, and if they are skilful they usually overlay their work with as much sentimentality of expression as they can introduce without departing too far from their originals. It is like translating the classics into "journallese." There is, however, we believe, a real use for translation into a style as nearly approaching the dignity of the original as is possible, a style based on a close study of the methods of the masters in question. This clearly has been Miss Williams's intention, and her copies have in consequence real beauty. We would especially commend her version of Velasquez's 'Don Juan of Austria' for its deep and luminous colouring. It is evident that Miss Williams has inquired closely into the technique of the masters she imitates. The transparency and elusiveness of Velasquez's paint are here quite distinct from Goya's harsher and more insensitive treatment. In the copy of the Villa Lemmi fresco by Botticelli in the Louvre Miss Williams has had to transpose her work into another medium, but it is surprising how much of the spirit of the original work is retained, though the surface of "mat" oil colour is of necessity much less atmospheric than that of fresco. Tempera would, perhaps, have represented more nearly the effect. In two ways, we believe, Miss Williams might approach yet closer to the quality of her originals—first, by the better selection of canvas, and, secondly, by the use of a more liquid medium. In the copies of Velasquez she uses a canvas of a kind much in vogue in France, the grain of which has strongly projecting rounded points; this produces an almost opposite effect on the paint to the flat and square grain which the artists of the sixteenth and seventeenth centuries generally used. It is, of course, very difficult now to get such canvas, but some hand-woven canvases of loose texture approach it very nearly. With regard to the second point, we noticed that wherever the paint was loaded—as, for instance, in the doorway of the 'Meninas'—it had the

peculiar sticky consistency which modern French painters affect, but which artists like Velasquez never allowed. The older masters always, we believe, used a sufficiently liquid medium to enable them to draw each brush-stroke with a free gesture; the idea of pushing a thick clay into the required position is a recent invention.

## OXFORD TOPOGRAPHY.

Green Hill, Evesham, July 14th, 1902.

MY attention has been called to your review on June 28th of 'Some Impressions of Oxford,' illustrated by myself. In it I am charged generally with "inaccuracy of detail," and, in particular, with "showing us Tom Tower standing at the end of the 'Corn.'"

I should like to say that this drawing (and, with the exception of one drawn from a photograph, all those in the volume) was made on the spot, and that all are substantially accurate, as your reviewer would discover were he to visit the spots and place himself in my position.

In the particular instance quoted, Tom Tower will be found to dominate the street in a very unexpected way from the point of view chosen, and in the clear afternoon sunshine. It is possible, however, that heavy printing may have exaggerated the effect.

I may add that the cover was not designed by me, nor am I in any way responsible for it.

EDMUND H. NEW.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 8th inst. the following engravings. After Hoppner: Mrs. Parkyn, by C. Knight, 39l.; Hon. Mrs. Bouverie, by J. R. Smith, 94l.; The Sisters (The Frankland Daughters), by W. Ward, 59l. After Reynolds: Mrs. Sheridan as St. Cecilia, by W. Dickinson, 120l.; The Marlborough Family, by C. Turner, 49l.; Jane, Countess of Harrington, by V. Green, 52l.; Mrs. Tollemache as Miranda, by J. Jones, 39l.; Master Crewe as Henry VIII., by J. R. Smith, 30l.; Miss Mary Horneck, by R. Dunkarton, 30l.; Miss Nelly O'Brien, by J. Watson, 29l.; Miss Frances Kemble, by J. Jones, 34l.; Miss Meyer as Hebe, by J. Jacobé, 29l.; Lady C. Pelham-Clinton, by J. R. Smith, 49l.; Lady Betty Delmé and Children, by V. Green, 84l. After Peters: The Gamblers, and The Fortune-Teller, by J. R. Smith, 63l. After Wheatley: Cries of London—Oranges, by L. Schiavonetti, 35l.; Scarlet Strawberries, by Vendramini, 42l.; Turnips and Carrots, by T. Gauguin, 115l. After Lawrence: Miss Croker, by S. Cousins, 67l.; Countess Gower and Child, by the same, 25l. After Russell: Lady Banks, by J. Collyer, 33l. After Cosway: Mrs. Fitzherbert, by J. Condé, 81l. By and after W. Ward: Louisa, 26l. After Romney: Louisa, Lady Stormont, by J. R. Smith, 131l. After Constable: The Vale of Dedham, by D. Lucas, 141l. The Works of Reynolds, 3 vols., 33l. The Works of Lawrence, 25l. The Houghton Gallery of Engravings after the Old Masters, 2 vols. (one plate missing), 35l.

The same firm sold on the 12th inst. the following. Drawings: J. Maris, Ploughing, 194l.; A Dutch River Scene, 157l. Pictures: A. Neuhuys, The Cottage Children's Dinner, 262l. J. B. C. Corot, The Edge of a Wood, 924l.; A Road to a Village, 220l.; A River Scene, 651l. Sir J. Gilbert, Rembrandt in his Studio, 136l. Haynes Williams, Congratulations, 199l. B. W. Leader, A Sunny Day on a Shallow Stream, 304l.; An Autumn Sunset in the Valley of the Lledr, 241l.

## Finz-Bri Gossip.

THE Summer Exhibition this year at the Whitechapel Art Gallery will illustrate the life and art of the Japanese. The attendance at the Chinese Exhibition last summer—140,000 in six

weeks—has encouraged the organizers to go on with their work. The Exhibition will be opened by the Japanese Consul-General on Wednesday next, and will be open to the public from July 24th to September 3rd, Sundays included. A special feature of the Exhibition will be an exceptionally fine collection of Japanese paintings and colour-prints, which Mr. Arthur Morrison is arranging. Mr. Alfred Parsons, Mr. Frank Dillon, and other English artists are contributing pictures of Japan from the European point of view.

THE Exhibition of French and English Painters of the eighteenth century at the Guildhall closes on the evening of Saturday, July 26th.

'WILLIAM HOGARTH,' by Mr. Austin Dobson, with an introduction on Hogarth's workmanship by Sir Walter Armstrong, a bibliography relating to his works, a catalogue of prints by or after Hogarth, and also of his pictures, is announced by Mr. Heinemann. Of this large imperial quarto, which will be highly desirable, but beyond ordinary purses, only a limited number will be available.

THE Louvre possesses about 40,000 drawings which cannot be exhibited owing to lack of space. The variety and interest of this enormous collection cannot be fully realized until a complete descriptive catalogue is published, and this the authorities of the Louvre will shortly provide. If the Louvre catalogue is as thorough as that which Mr. Binyon has compiled of the drawings by British artists in the British Museum its value will be great.

THE death of the distinguished genre, landscape, and flower painter Ignaz Seelos took place recently in Vienna in his seventy-fifth year. In addition to his own paintings he assisted his brother, the late Gottfried Seelos, in some of his works. He also published a volume entitled 'Süd Tiroler Trachten.'

THE Municipal Council of Bordeaux decided a few days ago—but not without considerable opposition—to purchase the 'Danaë' of M. Carolus Duran, which was exhibited at the last Salon of the Société des Amis des Arts, the price being 12,000 francs.—The Municipal Council of Paris has ratified the purchase of M. Boilly's picture 'Distribution de Vin aux Champs-Élysées' for 33,000 francs. The same authorities have accepted the design for the monument to Gavarni by M. Denis Puech; this will be erected in the Place Saint-Georges.

M. DE NOLHAC, Conservateur of the Musée de Versailles, is preparing in the upper part of the château—"L'Attique du Nord"—four new rooms which will be devoted to the Louis XIII. period. These new rooms will, it is expected, be opened at the end of next month, and the exhibits will include pictures of battles, portraits of eminent men, and so forth, chiefly from the château of Richelieu in Touraine, which was destroyed about a century ago. Two of the chief portraits are a very fine picture of the great cardinal in his robes and another of Anne of Austria as Wisdom, both the work of Philippe de Champaigne.

THE fall last Monday of the Campanile of St. Mark's, involving serious damage to neighbouring art treasures, should warn us to keep a close watch on our own lofty structures, such as the spire of Salisbury Cathedral. The ordinary man thinks that such things will last for ever, so there is the more need for expert examination.

RUSSIA has lost its most distinguished sculptor in Marc Antokolsky, who died a few days ago. He was born at Vilna in 1842, and lived so long in Paris—nearly a quarter of a century—that he almost ranks as a French artist. Most of his successful works, however, were inspired by Russian history. He enjoyed the patronage of the Russian Imperial family, and his bronze statue of Alexander II. is erected at Moscow,

while that of Alexander III. is at the Kremlin. Antokolsky received high artistic and other honours in France: he gained a *médaille d'honneur* for his 'Spinoza Mourant' at the Universal Exhibition of 1878, and a *Grand Prix* at the Exhibition of two years ago. In 1888 he was elected a corresponding member of the Paris Académie des Beaux-arts. His greatest achievements include his 'Derniers Moments de Socrate,' 'Pierre-le-Grand,' 'Christ devant le Peuple,' and 'Mephistophélès.'

THE annual report of the Society for the Protection of Ancient Buildings is noticeable for the change that has come over the position of the Society. It is now freely consulted by the clergy, who used to be told by architects that it was a meddling body, hostile to the upkeep of churches; and its advice is in many instances followed with signal benefit to the buildings involved. It is, however, characteristic of Mr. T. G. Jackson that he has declined to allow the Society to see his plans for dealing with Compton Martin Church, Somerset. Since the days of Wyatt the restoring architect has detested criticism, and it was scarcely to be expected that Mr. Jackson would treat the matter as one not of professional etiquette, but of importance to the nation whose heritage the parish churches are.

THERE is no truth in the report that Sir Thomas More's mulberry tree has perished in the general levelling of houses that is taking place in Beaufort Street, Chelsea. The garden in which the tree stands was acquired at considerable cost by Mgr. Vaughan some years ago, and the house attached to it has since been occupied by French nuns.

THE annual report of the Deputy-Master and Comptroller of the Mint, for 1901, has just been issued at the price of 11d. It contains plates of new coins and medals.

THE Government in Greece have received two considerable gifts of importance to archaeologists. M. Glymenopoulos has presented a collection of coins which includes (1) a nearly complete set from Constantine the Great to the last Emperor Constantine Paleologus, 1,100 in all, of which 200 are of gold; (2) about 300 coins of Macedonia and the Ptolemies and Greco-Roman times; (3) over 1,000 Greek and Roman coins; (4) about 500 Frankish and Venetian coins and medals, including the issue of Nauplia and other towns which employed Venetian handiwork; (5) bronze and copper statuettes of Egyptian gods, several scarabæi, and other small Egyptian antiquities; (6) 200 red terra-cotta statuettes and vases, &c., of different Greek sources and dates; (7) a recently discovered statue of Asclepius from Macedonia. The gift is made on the condition that the various antiquities are deposited in his native place, Nauplia, in a museum erected for the purpose, which the Government will gladly arrange, as Nauplia possesses nothing of the sort.

STILL more interesting is the gift of Konstantin Karapanos, which was recently announced. He is already well known as the discoverer and excavator of Dodona in Epirus, of which he spoke in 'Dodone et ses Ruines,' Paris, 1878. He found there bronze statues, bronze reliefs, inscriptions, various temple utensils, and records of questions put to the oracle. The interest in these antiquities is heightened by the consideration that the temple and oracle of Dodona flourished from early times up to Roman days. This remarkable collection adorned the house of its owner in Stadion Street at Athens, and could be seen only once a week. It now belongs to the Greek nation, in addition to the things found by Karapanos in excavating the temple of Artemis at Corfu and in various other places. The only condition attached to the gift is that the collection bears the giver's name and occupies a separate room in the Central Museum at Athens. Proper custody and a catalogue are to be officially provided.

## MUSIC

## THE WEEK.

COVENT GARDEN.—'La Princesse Osra.'

MR. HERBERT BUNNING'S *opéra romantique*, 'La Princesse Osra,' was produced at Covent Garden on Monday evening. The book is written in French. The story of Anthony Hope on which M. Maurice Bérenger has based his libretto, like other well-known poems and romances adapted for operatic purposes, naturally loses much of its character and charm; for what in such cases has to be sacrificed the composer, according to his emotional strength and individuality, has to make amends. In the first act the key-note of the story is not clearly sounded, but at the close of the second act the confession by Stephen the silversmith of his passion for the Princess offers a strong moment, and one of which the composer takes advantage. The effect, however, is weakened by the conduct of the Princess, who halts between respect for or fear of her father and love for the silversmith. The end of the third act, the scene in which Stephen dies, happy in offering his life for her who did not refuse him thrice, is again strong in that it engages the sympathy of the audience, and once more the composer appears to advantage. The other pair of lovers, the Prince and the Countess, are mere lay figures; there is no real life and passion in the music of their love duet. King Henri is altogether uninteresting, and that excellent artist M. Plançon, who impersonated him, seemed unable to make anything of the part; his "Ha! ha!" was more like a yawn than a laugh.

Mr. Bunning has written an opera, 'The Last Days of Pompeii,' which, we believe, has never been performed. 'La Princesse Osra' is, then, virtually his maiden effort, for until a composer actually sees his work on the stage he lacks that experience which makes for progress. His declamatory music often lacks point; he keeps the voice too much on one level; the words proceed from the lips of the actors, but they do not carry conviction. That Mr. Bunning should adopt the system of representative themes was inevitable. It is a white elephant which Wagner has bequeathed to posterity. It seems natural to connect certain themes with certain personages, yet there is always the danger of method marring spontaneity; and then, again, much depends upon the character of the themes themselves. The greatness of Bach's fugues lies not so much in the wonderful skill displayed therein as in their sterling subject-matter, not only capable of bearing such treatment, but strengthened and enhanced thereby. Wagner, the modern Bach, also invented themes which gave life, character, and strength to his workmanship. The two leading themes in Mr. Bunning's opera are, of course, those connected with the Princess and the silversmith; the latter is the more characteristic, yet neither is really convincing. Indeed, we cannot help thinking that the composer would do well to free himself as much as possible from the Wagnerian method. Then, in his writing for the orchestra, in which there is no little skill, he shows thought rather than inspiration; he seems intent upon the mean-

ing which it is intended to express more than on the emotional effect which it is to produce. He is encumbered by the machinery. We should not lay so much stress on Wagnerian influence were it not that we feel that Mr. Bunning's taste and sympathy lie in the direction of light French opera. There are many pages in 'La Princesse Osra' which seem to bear out this opinion. The work ought to prove a stepping-stone to something more satisfactory and more likely to catch the public ear.

As regards the performance, Madame Mary Garden (Osra) sang well, yet did not strengthen the good impression which she created in 'Manon.' To M. Maréchal, who impersonated the silversmith, much praise is due, while M. Gilbert (the king's fool) made the very best of his small part. Madame Maubourg and M. Séveilhac, as Countess Hilda and Prince Henri, sang well, but, as already stated, they had not very thankful rôles. M. Messenger conducted, but the orchestral playing was frequently much too loud. The work was well received, and the composer was summoned before the curtain after the second act and again at the close.

## STUDIES IN MUSIC.

*English Music in the Nineteenth Century.* By J. A. Fuller Maitland. (Grant Richards.)—This is the first of a series of volumes, edited by Mr. Robin H. Legge, on the progress of music and of musical knowledge in various countries during the nineteenth century, and it is, of course, quite natural that England should take the lead. Mr. Maitland has attempted to tell a long story within a short space. He divides it into two parts, one 'Before the Renaissance,' the other dealing with 'The Renaissance' itself; and the latter being the more important, two-thirds of the volume are devoted to it. Compression is a good thing, and, since the history of musical art every day grows longer, more and more of a necessity. It, however, requires great care to present men and movements in their proper proportions, and in this matter our author is not altogether free from reproach. At times, it seems to us, he might have said more, at others less. The importance of the Crystal Palace concerts is duly recognized, and the zealous enterprise of the late Sir George Grove and Mr. Manns; also that of the Popular Concerts; but, considering how long those institutions have flourished, and what powerful factors they have proved in the musical education of the public, and how the former, by the encouragement of native art, was instrumental in bringing about the "renaissance," we should have devoted more pages to their history and fewer to 'The Palmy Days of Opera.' With regard to the latter, for instance, mention of the financial success of two concerts given by Rossini and his wife serves at any rate to explain the position of Benelli, the manager of the opera-house; but was it necessary to add, "At the second of these [concerts] the composer sang a new 'ottavino' on the death of Lord Byron; he made a great deal of money by accompanying at parties, and in general had a great social success"?

In the chapter on 'Foreign Dominations' Mr. Maitland deplors the influence of Handel and Mendelssohn in retarding the progress of music through the earlier part of the nineteenth century; for this, however, he fully exonerates the composers themselves. The directors of provincial festivals "did most to foster the Handelian domination," and composers deliberately adopted the Handelian style to please the British public, "intolerant of anything that did

not conform to the popular ideal." We read the history of the past differently. Handel's long and strong domination arose first from his genius and secondly from the absence of any oratorio works at all worthy to be compared with his; composers imitated his style, not deliberately, but because they could not escape his powerful influence. Also, in the case of Mendelssohn, his 'Elijah' has stood its ground because there has been no rival oratorio of equal merit. Mr. Maitland complains, too, that the superiority of this work to 'St. Paul' is "not obvious enough to account for the difference between the two in popularity." There are fine numbers in 'St. Paul,' yet surely there are finer in the later work; anyhow, the dramatic story of Elijah far outweighs the one in which interest is divided between Stephen and Paul. The "Leaders of the Renaissance" are named according to order of dates of birth, and they are men whose influence has, undoubtedly, been most prominent. Our author touches upon their several merits: the "exquisite grace" of Goring Thomas, the "poetry and imagination" of Sir A. Mackenzie, and the "charming fancy and romantic feeling" of Dr. Cowen. The large space, however, devoted to Sir Hubert Parry and Mr. Charles V. Stanford, and the language of high praise, show clearly that Mr. Maitland regards them as the most important of the group of five singled out by him. And just because his view may be the right one we should have preferred eulogy couched in more guarded language; it should, indeed, have been in inverse ratio to his admiration for the artwork of these able men. The candid remarks, however, of our author at the opening of his 'Renaissance' chapter almost disarm criticism, for he seems to be aware of the temptation into which he has fallen. His wise words are worth quoting:—

"Being human, it is impossible that each of us should not form preferences for this or that work, for this or that composer; but these preferences, even those that are based on the widest knowledge, the deepest sympathy, or the most generous enthusiasm, must be conditioned by the personal element and by the natural affinity that one individual has for another. Even if it were the smallest use or interest, it would be obviously difficult to record the conviction that such a one was the greatest man of his time. With the passage of years, the group of composers will fall into truer and truer perspective; and it needs no special proof that we stand far too near them now to make a profitable comparison between them, even if the work of their lives was in every case complete."

*Studies in Music.* By Various Authors. Edited by Robin Grey. (Simpkin, Marshall & Co.)—These 'Studies' are reprinted from the *Musicalian*, a periodical which started under favourable auspices in 1897, but which came to an untimely end before that year closed. By publishing in book-form some of the many interesting articles which appeared therein Mr. Grey has wisely rescued them from practical oblivion. Among them we note one on Brahms, by Philipp Spitta, translated from the German by Mrs. Bell; one on César Franck, by M. Guy de Ropartz, translated from the French by Miss Milman, written with full knowledge of the subject, and not unwelcome enthusiasm; one entitled 'Purcell's "King Arthur,"' by Mr. J. A. Fuller Maitland, from which readers will learn something of the difficulties and responsibilities connected with the editing of old music; two, 'Walter Pater on Music' and 'Music and Race,' by Mr. Ernest Newman; and one on 'Alfred Bruneau and the Modern Lyric Drama,' by Mr. Arthur Hervey, who is in sympathy with modern French musical art, and whose knowledge of it is by no means superficial.

## Musical Gossip.

At the Albert Hall last Monday evening Madame Adelina Patti made her third and final appearance this season. She was in good voice, and her renderings of several familiar songs were

marked by the graces of style and expression that the famous vocalist can always command. With Mozart's lovely airs Madame Patti is ever on excellent terms, and her singing of 'Deh, vieni non tardar,' was delightfully suave and refined. Not often does she turn her attention to Wagner's music, but her artistic and fervent rendering of 'Elisabeth's Prayer' from 'Tannhäuser,' on the occasion under notice, must be reckoned as one of her most successful efforts. A very well-known item was Signor Ardit's waltz 'Il Bacio,' and here the neatness of the singer's execution, and the vivacity of her style, once again made an impression. Strong vocal and instrumental assistance was provided by Madame Clara Butt, Miss Katharine Goodson, Mr. William Green, Mr. Willy Hess, Mr. H. C. Tonking, and Mr. Francis Braun.

NEXT week we shall have to notice Miss Smyth's one-act opera 'Der Wald,' which was announced for performance at Covent Garden yesterday. The work was recently produced at Berlin. Tchaikowsky, by the way, heard some of the composer's chamber music at Leipzig in 1888, and he wrote in his diary that she "gave promise in the future of a serious and talented career."

NEXT week we shall also call attention to some unpublished characteristic letters referring to Beethoven written by Muzio Clementi, from Vienna, in the year 1807. A facsimile will be given of a page of one of these letters.

THE Schola Cantorum of Paris will hold a festival at the Maisons de la Gilde des Métiers, Bruges, from August 7th to 10th. On the first day, Thursday, there will be an historical concert and "Entretiens grégoriens," under the presidency of Dom Pothier; on Friday, "Conférences avec audition de chant grégorien"; on Saturday, "Conférences" under M. E. Tinel and M. C. Bordes (the founder of the Schola Cantorum); and on Sunday a performance of M. Tinel's 'Messe de Notre Dame de Lourdes,' à 5 voix, under the composer's direction.

A GRAND national and international musical competition will be held at Geneva from the 16th to the 18th of August. No fewer than 254 societies will take part in it, forming a total of 9,500 performers, choral and vocal.

THE following works are announced for performance at the Vienna Opera next season: Dvorák's 'Russalka'; Tchaikowsky's 'Dame de Pique'; Goldmark's 'Götz von Berlichingen'; and 'Corregidor,' by the unfortunate composer Hugo Wolf. If only Vienna could come to London!

THE Wagner performances commence at the Prince Regent Theatre, Munich, on August 9th, and end on September 12th. From September 15th to the end of that month a Mozart cycle will be given in the Residenztheater, including 'Figaro,' 'Così fan tutte,' 'Die Entführung aus dem Serail,' and 'Don Giovanni.'

ON the occasion of the fifty years' jubilee festival of the Germanic Museum at Nuremberg, the Prince Regent of Bavaria presented to that institution Wagner's original score of 'Die Meistersinger,' a truly royal gift.

THE death is announced of Joseph Brambach, noted as a composer of choral works. He was born at Bonn in 1833, and studied at the Cologne Conservatorium. For mixed chorus and orchestra he wrote 'Die Macht des Gesanges,' 'Alkestis,' &c., and for male chorus, soli, and orchestra, 'Prometheus,' which gained a prize at the Rhenish "Sängerverein" in 1880; also part-songs ('Das Lied vom Rhein'), a piano-forte concerto, and a considerable quantity of chamber music.

## PERFORMANCES NEXT WEEK.

Mos. Royal Italian Opera, Covent Garden.  
Tcha. Royal Academy of Music: Musical and Dramatic Performance, 3 St. George's Hall.  
Wag. Royal Italian Opera, Covent Garden.  
Wag. Royal Italian Opera, Covent Garden.  
Tcha. Royal Italian Opera, Covent Garden.  
Fai. Royal Italian Opera, Covent Garden.  
Eur. Royal Italian Opera, Covent Garden.

## DRAMA

## THE WEEK.

GARRICK.—'La Veine,' Comédie en Quatre Actes. Par Alfred Capus.

M. CAPUS, the author of 'La Veine,' and 'Les Deux Écoles,' as well as of half a dozen less noteworthy pieces, is one of the most accurate and vivacious painters of modern Parisian life. Without being exactly witty, his dialogue is humorous and agreeable, he hits off admirably the characters in the pleasure-seeking life of Paris, and glides so lightly over the most risky subjects that he seems as far from cynicism as from ribaldry. What he lacks, however, is dramatic grip, and his pieces, so far as we know them, are loosely strung. With allowance for the passage of more than half a century, together with the social developments brought about in that time, the world he depicts is the same as that in which Henri Murger places the scene of his best-remembered novel, a moderately cultivated Bohemia. The dwellers in this are troubled with few scruples, and the relations between the sexes are almost purely animal. The scene opens in a flower shop, the girls in which discuss the possibilities of acquiring at a cheap rate a furnished hotel and a pair of chestnut horses. "Will you accept from the first comer," asks the thoughtful Joséphine, "the jewels, dresses, and general luxury for which you pine?" To this the shrewd demoiselle replies: "Un homme capable d'offrir un hôtel à une femme n'est jamais le premier venu." Charlotte Lanier, the heroine, is scandalized at the invitation of Julien Bréard, her young and handsome neighbour, to be his companion on a three days' trip to Le Havre. With no great difficulty she conquers her scruples, and starts with him with a *sac-de-nuit* of his providing, and with what she herself calls *du linge de cocotte*, and in the following act she is an occupant of his chambers. That all this is true to life of a certain kind is not to be doubted, and however unedifying in English view may be the presentation, it is futile to complain of the exhibition by French writers of domesticities in which they see little or nothing reprehensible. Charlotte Lanier proves to be the mascotte of her lover, and in the end is promoted to be his wife. The least satisfactory part of the work consists of a temporary quarrel and a reconciliation, due to the incapacity of the heroine to connive at a projected infidelity of her future spouse, who makes love to another woman, partly through admiration for her and partly in the hope that she will push his fortunes. During the short departure of Charlotte, *la veine* is arrested. With her return the luck revisits him, and in the end Julien is on the road to the highest official honours. The chief defect is that the second portion of the play is but lightly attached to the first, and is inherently conventional.

A singularly bright interpretation commanded the whole to the public. Madame Jeanne Granier, best known as the inheritor of the rôles of Madame Schneider and as an ideal representative of La Petite Mariée, Le Petit Duc, and a score of other parts in the works of Offenbach and Hervé, has shown

during the last three or four years her possession of genuine gifts in comedy. Her impersonation of Charlotte is gracious, artistic, and captivating. M. Lucien Guitry, remembered in England for the support he afforded Madame Bernhardt, is at this moment an idol of the Parisian public. He has been secured by the Comédie Française, by which institution he is lent to the Variétés to fill his original rôle of Julien Bréard, and he seems likely to take the place occupied by M. Worms. His manner is rather too serious for a character such as he now plays. MM. Albert Brasseur and Guy, and other members of the Variétés company, are seen to great advantage, and the performance, in its lightness, quickness, and vivacity, is worthy of commendation.

## TWO PLAYS.

*A Long Duel: a Serious Comedy in Four Acts.* By Mrs. W. K. Clifford. (Lane.)—Mrs. Clifford's "serious comedy" is remarkable as literature rather than as drama. So far as regards stage purposes, it is inferior to 'The Likeness of the Night.' This seems due rather to the intractability of the subject than to defective treatment. Of the characters introduced few are at once interesting and sympathetic, and the central figure is not far from being a failure. Henri Carbouche is a distinguished French painter whom the falsehood of a woman has converted into a misogynist. While still a *rapin* he has been jilted by a girl who has forsaken him for a rich and titled lover. Taking refuge in his art, he has become the greatest painter of his day, but remains morose, solitary, and inaccessible to all except one or two highly favoured intimates. On the rare occasion when, for a fabulous price, he consents to paint a portrait, the resemblance is perfect, but the underlying infirmity, vulgarity, or greed of the sitter is depicted with a fidelity that converts the whole into a mordant satire. Upon his carefully guarded solitude intrudes his former love, now the Countess of Harlekston, who, unknown to him, is a widow, her avowed object being to obtain from him her portrait. Her exact motive in this application is not easily ascertainable. It is partly coquetry and vanity. She is still handsome, and to be painted by Carbouche will give her, as she says, immortality. Partly, too, it is affection—or, at least, the influence of early association. In time it develops into pique. Grimly Carbouche accepts her proposals. During the sittings that follow he resists her blandishments, repressing with restrained and formal courtesy her efforts to resume former modes of address. When enough of the portrait has been painted to enable her to inspect it Lady Harlekston perceives that it shows her old, hard, and rugged. Even now she is not dismayed. Trying him yet more deeply, she finds him yielding, and at length induces him by her charms to paint out the sterner and more repellent features and to substitute something of the woman of former days. When she sees that the portrait is that of a girl beautiful and young, Lady Harlekston contrives to have it conveyed into her carriage and to have placed in the painter's hands the covenanted price. In the course of these proceedings the old lovers have got near each other, and endearments of speech have passed. At this point, however, Lady Harlekston changes her line, and with real yielding, but simulated scorn, complains of his previous hardness, thanks him for his amends, and declaims, "Revenge is sweet, as sweet as love, and sometimes it has even more strength given to it." Brought to his senses, Carbouche commands his servant to fetch back the portrait, and, restoring the money paid for it, throws it on the fire and consumes it. The

end of this scene aims at, but we fear comes short of, being intensely dramatic. Scared, choked, but imperious, Lady Harlekston faces the painter:—

*Lady H.* You have done your worst. Now exult in it—fool, coward, ingrate, that you are!

*Carbouche.* Madame!

*Lady H.* You grudged me my triumph and yet you owe yours to me. You owe everything to me, what you have been, and are, and will be—your fame and immortality.

*Carbouche.* To you, Madame!

*Lady H.* Yes, to me, to the fact that I treated you as I did, that I quickened into life your passion, not merely to love, but to work, and to suffer. I made you do, and feel, what you never would have done and felt if I had been true to you, if I had lulled you, rocked you, to mediocrity and imbecility in my arms. Coward that you are not to face the truth! Ingrate not to bless me for the fame that is yours, not to see that it has been bought with the pain it was my pleasure you should suffer.

*Carbouche* [opening the double doors and bowing low]. Your carriage waits, Madame la Comtesse.

*Lady H.* [scornfully]. Yes, my carriage waits, Monsieur.

As logic, the logic of lovers' quarrels even, this is not remarkable, but it is vigorous. No less powerful is the scene of reconciliation that follows, for Lady Harlekston humbles herself, and is penitent, if not more logical than before. "But I am a worldling," she pleads. "Just as you are a painter and belong to Art, so am I a worldling belonging to the world, loving ease and luxury, jewels and flattery, and not able to do without them." The closing scene is masterly in treatment, but fails to impress or convince us as it should.

With the story is linked another story, which is to some extent its echo. Once more a penniless young student loves a maiden, and once more wealth and rank pose as his rivals. Interested in spite of himself in the youth, in whom he detects genius, and who is in some respects his former self, Carbouche takes part in the struggle. Cynic as he is, and convinced of feminine weakness and treachery, he urges Gabrielle Berton to espouse the Vicomte de Courville and to dismiss Gaston Viguet. To the student, meanwhile, he promises, in place of the woman, fame and fortune. He will himself provide for the youth, will accept him as his only pupil, furnish him with opportunities for foreign travel, and in fact treat him as a son. Greatly to his surprise, both refuse his offers, preferring love to aught else in the world. In the end, of course, Carbouche relents in this as in other matters, and makes the young people happy without exacting from them the proposed sacrifice.

Those will not be wanting who will fit the character of Carbouche to a living exemplar who is credited in the art world with some of his peculiarities. With this we have, of course, nothing to do, having but to deal with the master as he appears in the play. In this he is but a "painted devil," such as is described by the Tudor dramatists as a means of terrifying children. No one, we are told, is admitted into his studio, and the faithful servant of years' standing is, for admitting a stranger, dismissed without appeal. Yet the place is less a studio than a corridor through which people pass almost *ad libitum*. We are aware that this cannot easily be avoided if a plot is to be evolved; yet it can be carried out, *teste* 'Timon of Athens.' Carbouche we are disposed to regard as a *faux mauvais homme*. We cannot accept him as he presents himself, or fancy him mingling in the crowd with which in the last act he is associated. This is the chief defect in a play which we are prepared to accept as considerable accomplishment. It is founded, Mrs. Clifford tells us, upon a short story written by her in 1892. It has, if we are not mistaken, previously appeared in print, and has also been given at a solitary performance, presumably in order to protect stage rights.

*Marlowe, a Drama in Five Acts.* By Josephine Preston Peabody. (Boston and New York,

Houghton, Mifflin & Co.)—The stormy and tragic career of Christopher Marlowe naturally appeals to the dramatist, who, however, will be wise if he shuts his ears and hardens his heart to its solicitations. Villon, Gringoire, Savage, Chatterton, and other poets and Bohemians may serve to illustrate the fact on which Burns insisted, that there is no such tragedy as the life of the poet. Marlowe and Shakespeare may, however, with advantage be left alone, especially if it is necessary to make them converse upon the stage. Miss (?) Peabody has written on the life of Marlowe a drama which is as good as we are likely to get. Not good enough is it, however, quite to justify the choice of theme. It opens in the Bee-Hive Tavern, South London (Southwark would be better), immediately after the production of 'Faust.' On the strength of his profits or expectations Marlowe pays the score of his brother dramatists, Robert Greene, Thomas Lodge, Thomas Nash, and George Peele. Alison Barnby, a Kentish maiden, blindly worships him, but sees him carried off by a haughty and voluptuous aristocrat, known as Her Ladyship. To Alison he sings his "Come, live with me and be my love," and the girl, with a taste in advance of her years and station, treasures it in her memory. Marlowe's civilities to her rouse the jealousy of Richard Bame, a youth who has fallen desperately in love with her. To him and to the treachery of Her Ladyship, discontented with Marlowe's cavalier fashions and his independent spirit, are due the arraignment of the poet for atheism and his ultimate death in a tavern brawl. Before he is slain, however, Marlowe has been down to Canterbury, his native place, and has had an interview with Alison, now happily married, which has converted him to better ways. Historically, the play is accurate enough, and it is written with much spirit. We are not greatly edified, however, by hearing Marlowe recite his own poems or indulge in soliloquies from 'Faust.' The conversations of the dramatists his companions show familiarity with the speech of Tudor times, but are not wholly satisfactory. Among the characters heard of, but not seen, are Dekker, Ben [Jonson], Lyly, Henslowe, and Will, who

is come to print of late

With a sometime poem, 'Venus and Adonis.'

What is best in the play is the manner in which the atmosphere of the epoch is caught, though this is more manifest in the comic characters than in the sentimental. Gabriel Andrew, the worthy yeoman, as he becomes, inspires us with but little conviction, and Alison herself, though a sweet slip of a girl, is a trifle too sentimental. Marlowe is smitten by her ingenuousness and virginal charm, but his mind at the outset is wholly occupied with his courtly mistress. It is concerning Her Ladyship that he rhapsodizes:

Here is the Beauty that hath moved the world,  
Since the first woman. Beauty cannot die.  
No worm may spoil it. Unto earth it goes,  
There to be cherished by the cautious spring,  
Close folded in a rose, until the time  
Some new imperial spirit comes to earth  
Demanding a fair raiment; and the earth  
Yields up her robes of vermillion and of snow,  
Violet-veined—beautiful as wings,  
And so the Woman comes!

Our author in her lighter vein is best seen in Marlowe's description of his associates as he presents them to the embarrassed Alison:—

*Marlowe.* Dear Mistress Alison, have I your leave  
To do my fellows honor? For they crave  
To wear their names before you. They have heard  
Of Canterbury days. (Here, Tom, here, Tom.)  
This is my fellow-student, Thomas Naashe;  
The gentlest soul that ever spitted man  
Upon an adder-tongue,—the scourge of vice,  
Sleepless protector of all Puritans.

[Presenting Lodge.]

Step hither, Tom. Here is another Tom,  
Tom Lodge, the Second Son of our Lord-Mayor;  
Our nobly born. This is our Sunday Tom.

A poet, too. And smile upon him, mistress;  
Trust me, that smile of yours shall never die  
Out of the world—My good friend, Thomas Lodge—  
Entreat him kindly, for my sake.

*Lodge* (aside). O, Faustus!  
*Marlowe.* And Master Peele, of whom the world relates  
A thousand jests he had no knowledge of.  
It is the price of his most fertile wit  
That every quip, to pass for current coin,

Must stamp it with his name. Come hither, Robin.  
Let me commend to you this gentleman,  
Master of Arts, indeed!

*Benet* (apart). Of the black arts!  
*Marlowe.* His nature, like his name, o'ergreens what'er  
He looks on, with such pastoral invention  
As would enchant your wits and hold you bound  
With charms as innocent as ring-me-round!—  
His very name 's a lure to every rhyme.

Much in the same vein are the utterances of the writers thus presented. It cannot be said that the dramatists are, in the delightful words of a poet of the same period,

Witty as youthful poets in their wine,

but the utterances are bold and characteristic. The lyrics introduced catch some of the Tudor ring, but lack full inspiration.

### Dramatic Gossip.

HAVING renewed or extended his arrangements with Mrs. Kendal and Miss Ellen Terry, Mr. Tree promises to prolong the performances of 'The Merry Wives of Windsor' until after the Coronation, if that event is to take place at the time announced. On Saturday afternoon last he reappeared for a solitary occasion as Gringoire in 'The Ballad-Monger' and Paul Demetrius in 'The Red Lamp.' The character last named is noteworthy as that in which at the Comedy Mr. Tree was first seen under his own management. Mrs. Tree reappeared as the heroine, and Miss Lily Brayton played Olga.

FOR the first three nights of the week Sir Henry Irving appeared at the Lyceum for the first time this season as Louis XI. On Thursday and Friday he was seen in 'A Story of Waterloo' and 'The Bells,' and this afternoon the season concludes with 'The Merchant of Venice.'

THE three closing nights of M. Coquelin's season at the Garrick were occupied respectively with 'Tartuffe' and 'Les Précieuses Ridicules,' 'L'Avaré,' and 'Le Dépit Amoureux,' and a revival of 'Le Bourgeois Gentilhomme,' with monologues by MM. Coquelin aîné and cadet. The selection of pieces has been judicious, and the performances of the elder Coquelin have been admirable. M. Coquelin cadet has not strengthened his reputation.

THE compulsory closing, by order of the County Council, of the Criterion Theatre, with a view to its reconstruction, has led to the transference from that house to the Prince of Wales's—its original home—of 'A Country Mouse' of Mr. Arthur Law, and the consequent removal from the Prince of Wales's to the Shaftesbury of 'There and Back' by Mr. George Arliss. No change of cast is to be noted in either instance.

AT the end of the season of Mlle. Jeanne Granier on Saturday next the Garrick Theatre will close, to reopen on the 30th inst. with 'The Bishop's Move,' the three-act comedy of John Oliver Hobbes and Mr. Murray Carson, produced tentatively on June 7th last. In this Mr. Bouchier and Miss Violet Vanbrugh will reappear in their original parts of the Bishop and the Duchess.

FRIDAY evening witnessed at Drury Lane the last performance of 'Ben-Hur' and the close of the season. Having been judged too unmanageable a piece for the contemplated country tour, 'Ben-Hur' will be sent back to America.

BEFORE returning to America in January next Mrs. Langtry contemplates producing in October another new play at the Imperial.

DURING their autumn tour Mr. Frederick Terry and Miss Julia Neilson will produce in Newcastle 'For Sword or Song,' a poetical play by Mr. R. G. Legge, arranged for the stage by Mr. Louis Calvert.

TO CORRESPONDENTS.—W. M.—H. W.—received.

C. A. M.—Already noted last week.

C. B.—Many thanks; will inquire.

H. T.—'Traffic': April 7th, 1900.

No notice can be taken of anonymous communications.

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*Garten Flora*, Berlin, January 15, 1900.

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*Le Semaine Horticole*, February 13, 1897.

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### BIOGRAPHY.

Dr. Abernethy and Hunter—Addison and Shakspeare—Age of Alexander the Great—Major André—Matthew Arnold's Burial-place—Francis Bacon—Mary Stuart's Secretary—Frederick Barbarossa's Adventures—Thomas à Becket—Benyowsky's Memoirs—Death of Amelia Bloomer—Boadicea—Napoleon—John Bright's Poetical Recreations—Anne Brontë's Age—Mrs. Browning's Birthplace—Robert Browning as a Preacher—Nelson's Birthplace—Burns—Byron's Birthplace—Julius Caesar's Sword—Carlyle and Scott—Casanova—Chaucer—Capt. Cook's Log-book—Marriages of Cromwell's Daughters—Grace Darling's Monument—Sophy Daws—Dryden's Monument—Sir Christopher Wren's Epitaph—Ferrara Swords—Alice Fitz Alan.

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REPLIES:—Shelley's Ancestry—Guest Family—Strawberry Leaves—Trinity Monday—Byron's Grandfather—Honorablefamiliarity—Cockade of George I.—Old Wooden Chest—Westminster City Motto—'Meresteads'—Lovel: De Hautville—Tediula—Almanac Medals—Tennis—Jews' Way, Gate, &c.—'Heroina'—Metrical Painter—'Yeeping' the Church—'Autocrat' in Russian—Merry England and the Mass—Arthur's Crown—'Sixes and sevens'—Willocks—'Rabies in the eyes'—London—Ainsworth—Mrs. Thrale's Streatham House—'Flowering Sunday'—Yarrow Unvisited—Follett—King's Champion—Gladstone: an Italian Address—Arms of Continental Cities—Trentham and Gower Families.

NOTES ON BOOKS:—Arrowsmith's 'Registers of Wigan'—Catalogue of Deeds in the Record Office, Vol. III.—'Folk-lore'—Notices to Correspondents.

The NUMBER for JULY 12 contains:—

NOTES:—De Laet Family—Birmingham: 'Brumagen'—Mr. Thomas—'Wyk' and 'Wick'—Jacob Versey—Effigy in Tottenhall Churchyard—'Reliable'—Pseudo-Scientific Novel—A Travelled Goat—'Ensurcation'—Wearing Hais in Church—Serjeants-at-Law under James I.—'Returning thanks'—Rock-bottom prices—Weathercock at Exeter—Wassail-bread—Wassail-Land—Disappearance of a Baking Firm.

QUERIES:—Lamb's 'Satan in Search of a Wife'—Halley Family—Admiral Gordon in Russian Navy—Baronets of Nova Scotia—'Muffin'—Barbadian Registers—Elizabeth Percy—Greek and Russian Ecclesiastical Vestments—Hobbs Family—Sanderson Family—R. W. Smyth-Stuart—Baxter and Cummings—Knighthood—'Petlocked'—S. T. Coleridge—Fountain Pen—Statistical Data—Hebrew Incantations—Arms on Fireback.

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NOTES ON BOOKS:—'Nottingham Parish Registers'—Bennett's 'Archbishop Rotherham'—Reviews and Magazines.—Notices to Correspondents.

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HYMN ON BIRTH OF EDWARD VII.  
VERSES FOR A PRINCE OF WALES.

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